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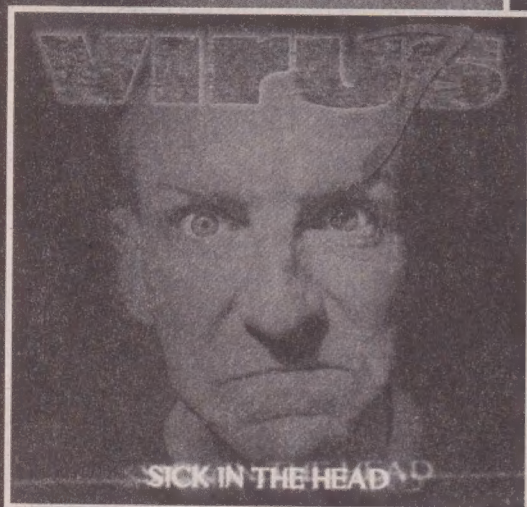
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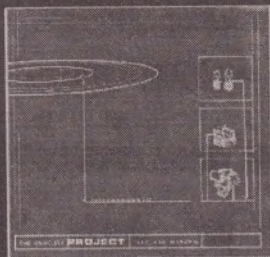
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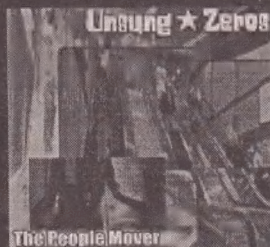
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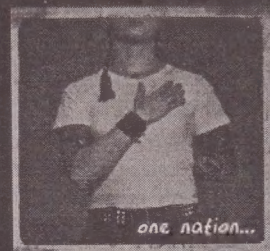
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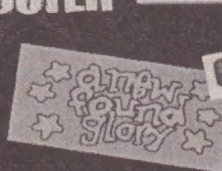
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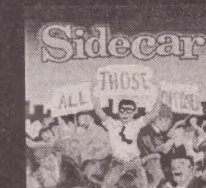
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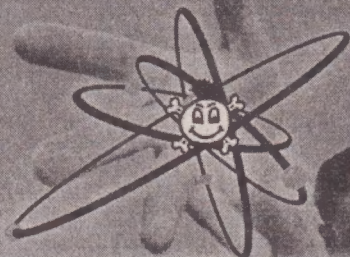
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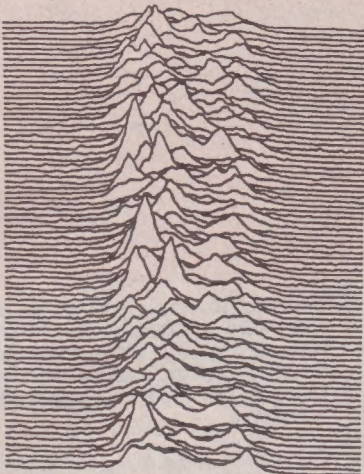
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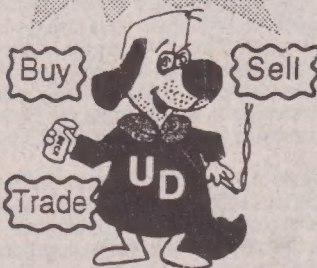
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Welcome to the Racism and Bigotry issue (#54). I hope it pro-
vokes thought and sheds some light on our worldwide dilemma.
I believe the contents to be honest and unbiased. End the
Ignorance. Unlearn. Where did that dream go?

-scott, skratch
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The editor does not necessarily share the opinions expressed in this publication and assumes no responsibility for the advertisers within its pages. The editor intends to make the world a better place. Typically he puts intentions aside wandering mentally into odd little crevices we can't mention at this current time. Oh, and it's not what you're thinking you perverted little fucker!

more crap we discovered in our mailbox kiddies!

Favorite quote from our beautiful stacks o' mail:

" They ... are true lovers of God and have strong emotions towards what they're singing about, and if that hurts them then all the better because the Bible says blessed are those who are persecuted in the name of the Lord. "

Hello,

We are LaST (<http://www.lastmusic.com>) a Modern pop/rock band from Southern CA. We are writing you to warn you about a concert promoter. Her name is Lisa Liu and she runs a company called Citiroses. She invited us to do a benefit concert in New York on May 1st, 2000. She offered and signed a contract reimbursing us for our travel and airfare. So we decided lets do it, it could be a good opportunity for us especially since it was a benefit for The Make-A-Wish foundation.

Lisa told us that her team was promoting it for months and there would be approximately 2000 people at the event. When we got to the event there was only about 50 people so obvious she lost money, but we had a contract. Before we left we asked for our money, about \$2000.

She wrote us a check for the amount and asked us to wait a week to cash it. We were sympathetic that she lost a lot of money and agreed. When the week passed she asked for another week, so again being sympathetic we waited another week. The next week came, sure enough she needed more time, but it was too late, we already put the check in. 3 weeks later the check came back bounced and it was a closed account.

So we decided to write all the TV court show. 2 months later the producers of the "Judge Joe Brown Show" called and wanted to do the case. They said all we have to do is contact Lisa Liu in New Jersey to see if she wanted to do it. She said no way, we were stunned. The show offered to pay her and fly her 1st class to Hollywood, put her up in 1st class hotel and pay her. She would not have to worry about paying us our \$2000+ we lost, the show was going to take care of it and it would never even go on her record. We Finally after days of talking with Lisa Liu she agreed to do the show, as long as we don't slander her name. We said fine, we just wanted our money. We were all set to do the show on June 26th, but sure enough the day of the show, she did not get on the plane, her excuse, she forgot.

Lisa Liu has cost us thousands of dollars and frustration and stress that you could not imagine. We are a struggling unsigned band and we were taken advantage of. We want others to learn from our mistakes and too not trust Lisa Liu of Citiroses. She manipulated us and only thought of herself, she had the golden opportunity to clear her name and give us a little exposure and pay us our money, we are now in total debt and in a worst position because of all the long distance phone calls made, but we as a band will still go on. We are stronger wiser and I think in the end we will get what we deserve.

Thank you for reading this and please forward this to anyone that can use this.

Sincerely

LaST

<http://www.lastmusic.com>

Subject: Her letter east west

Hello Ashley,

My name is Kristina and I manage East West. I recently picked up the latest issue of Scratch and read the article you wrote on the Project 86 release show. Now I know you're probably thinking that I'm writing this just to blast you for what you said about the guys, but that's not it at all. I feel that you have a right to your opinion, although I think

you have the wrong idea about my guys entirely, and as a writer you are allowed to publish it. I just have to say that if any of the band was rude to you or treated you as you saw unfairly, then I apologize. All four members are truly upstanding people and I can honestly say that I have never met a better group of people, especially in a band. I am sorry that you felt the way you did about them, and that you took offense to Mike's shirt. I share the same beliefs as he does on abortion, and I think it's a crime in this world that innocent children are being slaughtered while there are thousands of people who would rather stand up for the rights of animals than a poor innocent baby. That makes me sad and also angry. But each person is entitled to his/her opinion as you stated in your article. I think that your criticisms might have been one sided and that you could have gone about the piece a better way, but maybe thats because I am biased. Whatever the case, I apologize once again for any hostility you might have felt from them and I hope that sometime you can sit down with the band and see what they are really like. They definitely are true lovers of God and have strong emotions towards what they're singing about, and if that hurts them then all the better because the Bible says blessed are those who are persecuted in the name of the Lord. So maybe we will meet again, and you can really see what the guys are all about. Feel free to email me back with any comments you might have.

Thank you.

-Kristina

Subject: Re: East West/ response

Kristina,

Does East West have two managers? Because the manager I spoke to at the show and on the phone was a guy?? Just wondering.

I apologize if I upset you or "the guys," but my job isn't to be sensitive to other's feelings it is to tell the truth. And that's life. I think you can take my article two ways, you can let the religious stuff go because I am probably going to hell anyway, and then it won't really matter what I think and take the musicals aspect of the article as constructive criticism. Or you can take offense to the whole thing and remain pissed off about it all your life.

I have heard a lot of bands and know a good deal about music, I write what I think and feel about the band. That is what Scott would pay me to do if he had the money, but he doesn't so I do it for the LOVE OF MUSIC. Music, my dear is what I am in this for, not to bash cocky band members. Believe me I wish that I enjoyed that show, I wish that "the guys" proved my opinions of Christians wrong. But I still believe that most "Christians" are huge hypocrites. For example, abortion. If we made abortion illegal we would have babies in trash cans and coat hanger abortions (it has been illegal before). Believe me I don't think it is RIGHT to kill a fetus, I don't even eat meat for crying out loud. What people need to understand is that this is not an issue of RIGHT and WRONG it is an issue of a women's right to her body and CHOICE. And I do believe in the bible it states that there is only one judge and that judge is GOD. I also think that the person who was wearing that shirt was a MAN and an abortion is not his choice at all. I think that statements like that are ridiculous. We (society) have been debating this issue extensively for many generations. One statement undercuts the importance of researching the subject in it's entirety. If one

should feel so strongly about abortion why don't they put some effort in educating and helping people avoid unwanted pregnancy. I mean if kids were not taught not feel guilty about sex, a natural occurrence in animal and human life, and were educated maybe kids would use protection more.

And still I know that is not the answer Christians want. Abstinence, right? But too bad for you we don't live in a perfect world. Another thing, the world is soo over populated already and people are DYING of starvation in other parts of the world and you are fighting for a person that isn't even born yet? Gimme a break. Do you know how long it takes to die of starvation? A long freaking time.

And in response to your comment about me being biased, I am but that does not mean I cannot look past my personal feelings on any subject. I had lunch with Alex from Project 86 not long after the show. He was extremely nice to me and we had an intellectual discussion about our views on life, conflicting views, but enlightening for the both of us. Neither of us changed our opinions but we had a chance to see the other's point of view. Now "the guys" on the other hand, wore a freaking shirt. What about rape? Or incest? As a women I am surprised you feel the same way what if your uncle raped you and you became pregnant? These things happen you know. But all young impressionable kids that look up to Mike is the phrase. Like I previously stated if one feels strongly enough about something to write it across one's chest on should do something to prevent this HORRIBLE situation.

None of the opinions I express qualify someone as a bad person. I don't put labels like that on people. Should the time come that I do meet up with East West and we have a chance to talk I hope that we do get along. But when they did have the chance to talk to me at the show after I introduced myself they didn't take it. And when I was patiently waiting for Mike to give me a second of his holy time he again acknowledged that I was there, ignored what I needed and then ignored me. So oh freaking well. Sorry but it is the past and it's done so we all need to get on with our opinionated lives. Maybe GOD will smack me in the face for all these opinions but he, sweet heart, is the only one I am going to listen to. I am not about to change what I think is right for someone who THINKS they are right simply because they go to worship a god once a week and read a book. Thank you for your pious time. But to be perfectly honest women who strive for the degeneration of our rights to our own bodies make me sick to my stomach.

Ashley Rose
SKRATCH

P.S. I read the lyrics and listened to the CD. "prayers aren't answered, you wonder why, it's probably cause you don't know the guy." That's nice. I thought Christians were supposed to be embracing. And I would like to leave you with a quote from another band that I think pretty much sums up what I think of this situation and people condemning other people for being different from them. "How do you sleep at night? 'Cause I lie awake and burn inside, when I think of all the shit you've done. When I think of all the times I tried to understand you motives...Justify your actions. How does it feel to always think you're right? You're never wrong, or it's not your fault well...Who's gonna take the blame tonight?" -Against All Authority

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ME

Homosexuality growing so, now you can't even have a slumber party... keep ourselves separate, no matter what it takes to accomplish...
 1. Rescue Maryam, Chicago, ...

RACISM

Farrakhan on White People

"When rich whites need a kidney or a heart they say, 'get us a nigger!' When

"Ultimately, we must separate the Blacks and other non-

On Homosexuals

1994: Frie New York)

ship Bapti

yes



In a speech given March 11, 1984, Farrakhan proclaimed, "...He doesn't want us mixing ourselves up with the slavemaster's children, whose time of doom has arrived."

Probably the best-known Holocaust denier in the U.S., Bradley Smith says "The holocaust is a hoax."..."They died when the German camp administration was unable to care for them."



I AM AN AMERICAN NAZI

The American Nazi Party (ANP) is a white supremacist organization that promotes the idea of a white ethnostate. It is known for its extremist views and has been designated as a hate group by the Southern Poverty Research Center.

FOR

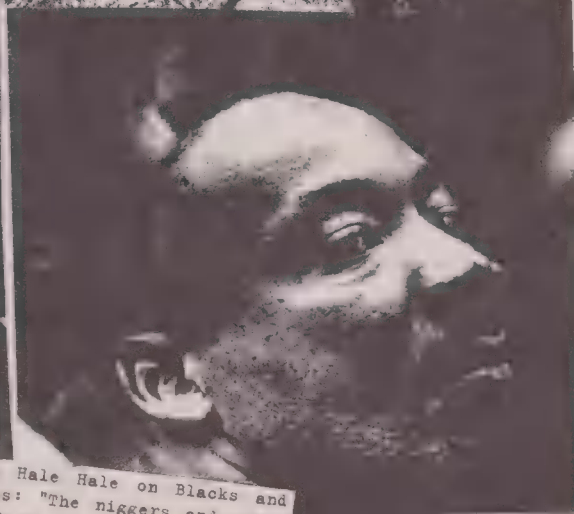
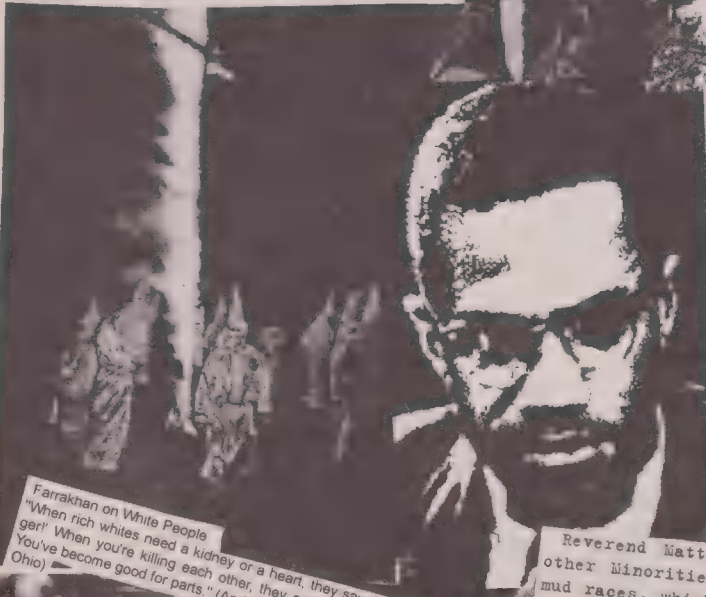
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- The ANP is a hate group.
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AGAINST

- The ANP is against the civil rights of African Americans.
- The ANP is against the civil rights of other minorities.
- The ANP is against the civil rights of women.
- The ANP is against the civil rights of the LGBTQ+ community.

HOW LONG WILL YOU STAND BY?

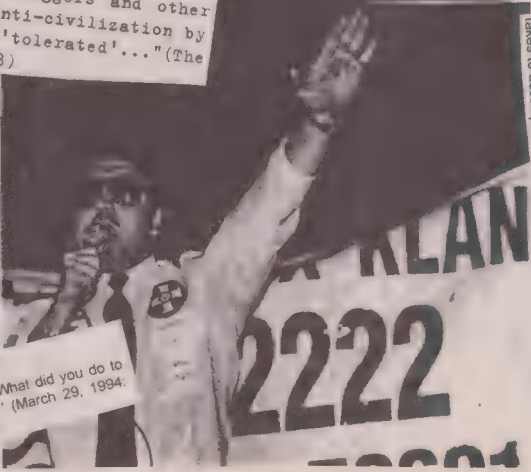
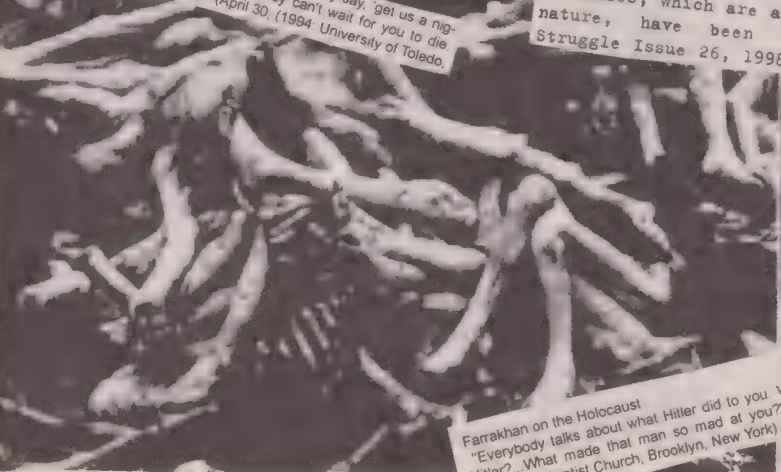
AMERICAN NAZI PARTY
 P.O. Box 303, Springfield, MA 01101



Farrakhan on White People
 "When rich whites need a kidney or a heart, they say, 'get us a nigger!' When you're killing each other, they can't wait for you to die. You've become good for parts." (April 30, 1994: University of Toledo, Ohio)

Reverend Matt Hale Hale on Blacks and other Minorities: "The niggers and other mud races, which are anti-civilization by nature, have been 'tolerated'..." (The Struggle Issue 26, 1998)

Church of the Creator (COTC) and White Aryan Resistance. Pierce says, "Ultimately, we must separate ourselves from the Blacks and other non-Whites and keep ourselves separate, no matter what it takes to accomplish this."



Farrakhan on the Holocaust
 "Everybody talks about what Hitler did to you. What did you do to Hitler?...What made that man so mad at you?" (March 29, 1994: Friendship Baptist Church, Brooklyn, New York)

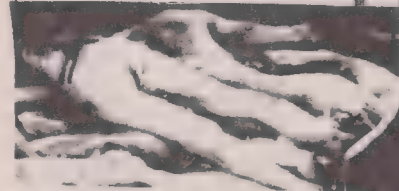
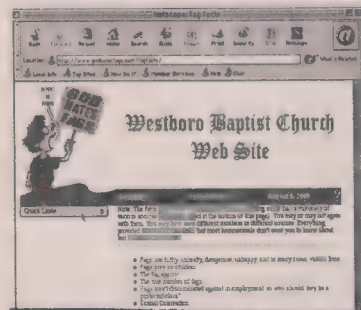
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Malcom X says "...And in the same w
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ter's children, whose time of doom has
arrived."

and BIGOTRY

jews
will ■ gypsy and ■ coloured to
■ kike



Farrakhan on the Holocaust

"Everybody talks about what Hitler did to you. What did you do to Hitler?...What made that ■■■ so mad at you?" (March 29, 1994: Friendship Baptist Church, Brooklyn, New York)

Farrakhan On Homosexuals

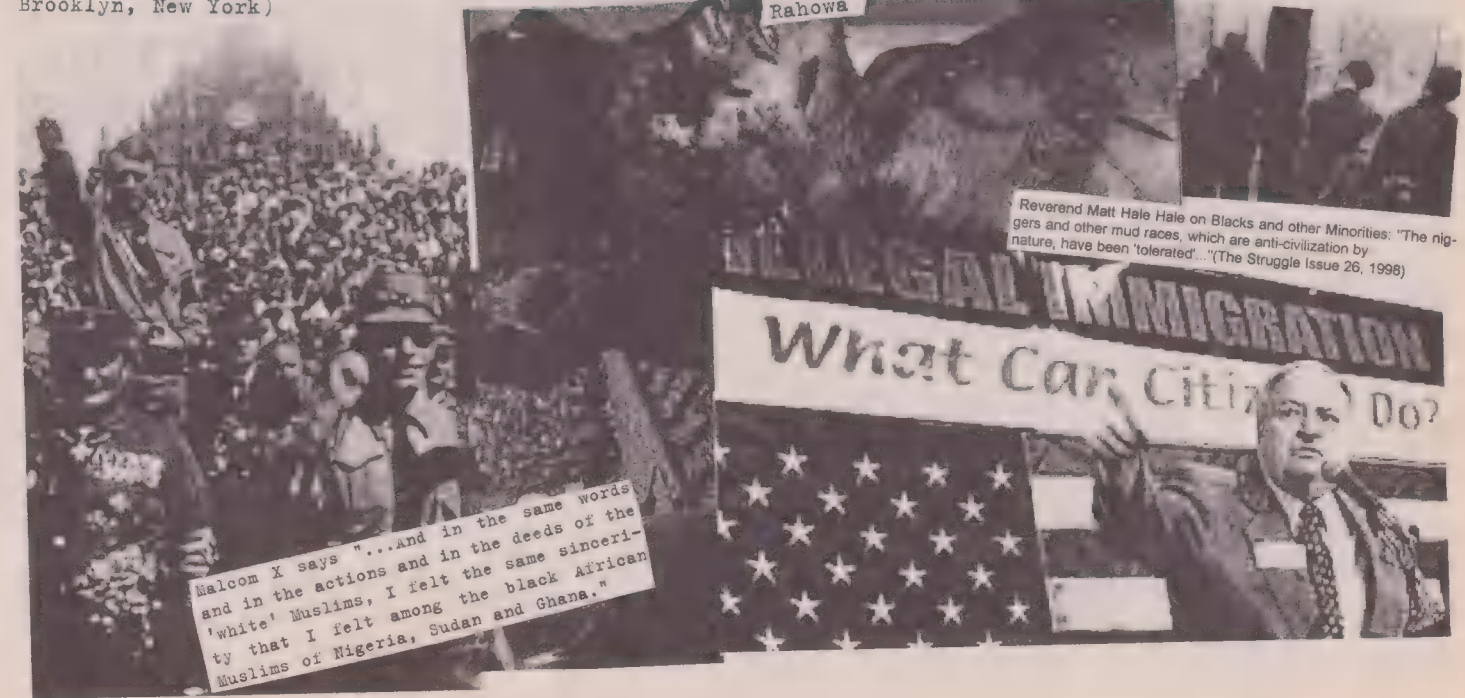
"You have become swine. You love filth. Homosexuality growing so, now you can't even have a slumber party..." (March 19, 1995: Mosque Maryam, Chicago, Illinois)



Reverend Matt Hale on Blacks and Minorities: "The niggers and other
...war, they can't wait
... good for



Kill all the niggers and you gas all the jews
Kill a gypsy and a coloured too
You just killed a kike
Don't it feel right
Goodness gracious, darn right
From the song, "Third Reich" by White Power band,
Rahowa



Reverend Matt Hale on Blacks and other Minorities: "The niggers and other mud races, which are anti-civilization by nature, have been 'tolerated'..." (The Struggle Issue 26, 1998)

Malcom X says "...and in the same words
and in the actions and in the deeds of the
'white' Muslims, I felt the same sincerity
ty that I felt among the black African
Muslims of Nigeria, Sudan and Ghana."

beaner
border hopper
caffer
camel jockey
chief
chink
christ killers
cock sucker
coon
cracker
dothead
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faggot
fresh off the boat
fudge-packer
gook
greaser
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high yella
homo
honkey
jap
kike
mick
miyate
mr. charlie
nigger
nip
ofaye
oreo
peckerwood
pollack
queer
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redneck
redskin
slant eyes
spearchucker
spic
towel heads
trailer trash
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velcrohead
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wetback
white trash
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wop

Which
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did
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today?

Hate on the Internet - An American Perspective

- Raymond L. Franklin

The proliferation of hate oriented web sites, newgroups, mailing lists and chat rooms is astounding. Racial, religious and ethnic intolerance and bias are the *raison d'être* for hundreds of continuing Internet endeavors.

An indisputable fact is the predominance of U.S. based hate sites. Sure, the Internet is currently half U.S. based, yet hate presence is still disproportionately American. As such, a closer look at the American experience, character and political process is needed to better understand this phenomenon and its impact.

First and foremost, in the United States the freedom of expression is guaranteed in the First Article of Amendment to the American Constitution. It states, "Congress shall make no law...abridging the freedom of speech, or the press..." This is significant beyond its mere primacy in the U.S. Bill of Rights. It does not establish the freedom of expression, but rather, in recognizing its existence,

guarantees it. Indeed, the freedom of expression has been a part of the American way since long before the American Revolution. Alexis de Toqueville, on touring the United States over 150 years ago recognized this, writing in *Democracy in America*, "The Anglo-Americans have enjoyed this liberty ever since the foundation of the Colonies..." Americans have always felt free to express their opinion.

By guaranteeing both freedom of speech and press, the American Constitution recognizes both personal and broadcast expression, clearly embracing the advancements and proliferation of communications technology. Even 150 years ago De Toqueville recognized the American propensity for personal publication, stating that, "the number of periodical and semi-periodical publications in the United States is almost incredibly large", attributing to them little influence or impact, due to "this excessive dissemination of power." This is critical to our understanding of the proliferation of hate web sites in America. It is the freedom of expression itself that moderates the impact of radical different opinions. In De Toqueville's words, "...the only way to neutralize the effect of the public journals is to multiply their number." Indeed the only fear of Internet freedom is its lack of use by the holders of contrary, yet more mainstream opinions.

In American tradition, the value of the individual, and individual opinion, is held in high esteem. Free expression is the

means by which consensus is reached and central authority is balanced. In this democracy, expression of opinion and debate is a part of the political process. In a sense, in America, expression is not just a right, but a duty. It is the means by which the synthesis of public opinion is reached, and public policy made.

The exceptional opinion, no matter how distasteful to the majority, must be protected in America. As De Toqueville said, "When all men are alike, it is easy to find a sole and all-powerful government." As such, the freedom of each rests on the freedom of all. Hence the American axiom, freely translated from Voltaire, "I disagree with what you say, but I will defend to the death your right to say it."

My *Hate Directory* lists hundreds of hate sites. I disagree with them all. But they allow me to understand their opinions, goals and endeavors. They educate me (maybe I'll change my opinion), and they allow me to challenge them (maybe they will change theirs). Why not check out some of these sites listed in my directory at <http://www.bcpl.net/~rfrankli/hatedir.htm> and exercise YOUR freedom.

- Ray Franklin

<http://www.dpscs.state.md.us/franklin.htm>

HATEWATCH

BY MARCIA TAYLOR

PHOTOS AND SYMBOLS PROVIDED BY: HATEWATCH.COM

HateWatch is a Web site that was created to monitor online bigotry. It was founded by David Goldman, who had created a Web page at the Harvard Law School library as an exercise in Web design. When this site received a phenomenal number of visits and was profiled in WIRED magazine, Goldman decided there was a need for a more pro-active and responsive anti-hate Web presence; thus, HateWatch was launched in March of 1996, with Goldman acting as executive director. The other major presence at HateWatch is Brian Marcus, who is the research director and will edit a soon-to-be-launched quarterly journal called "e-Vigilance." Both Goldman and Marcus have done much work in the area of bigotry, with Marcus focusing on the topics of religion, extremists, and militant separatist groups.

Logging onto HateWatch is very easy, checking out the "Categories of Hate" listing. It's divided into thirteen categories: Anti-Arab, Anti-Women, Anti-Christian, Anti-Muslim, Anti-Gay, Christian Identity, Black Racism, Holocaust Denial, Anti-Semitism, Neo Nazism, Racist Skinheads, Racist Music, and White Supremacy.



The Anti-Women category was my first stop. There, I found a listing of sites that advertise rape videos. The key words in promoting these videos seem to be "violent," "brutal," and "accurate." One even brags that "the women appearing in these videos are consenting amateurs, and the men are FORMER CONVICTED RAPISTS." I wonder how they define "consenting amateur"? I'm used to living with the knowledge that there are rapists out there. I'm not as accustomed

begin exploring the site. I began by to living with the fact that there are men



out there who want to watch people racist (or "racialist" as they like to bols or words will appear"). This is being raped. Rape is all about having the call it) concert, it gets busted, and no apparently a practical matter, because power to degrade and hurt another per- one has any fun. A couple of things racist materials can be seized from the son and being turned on by that power. caught my eye here. One was a company mail by customs inspectors, for exam-

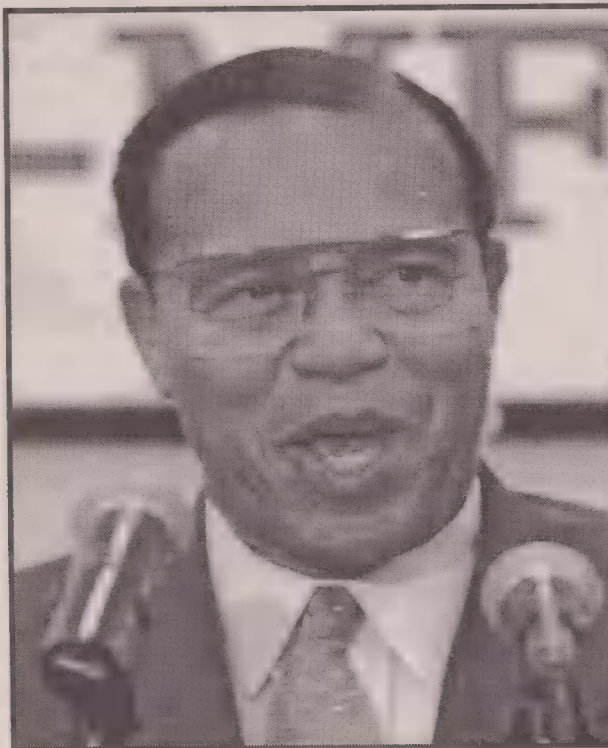
Watching rape videos would indicate that the viewer enjoys watching people, in this case women, being degraded and hurt.

"DID WE FEEL THAT OUR (WHITE) RACE IS SUPERIOR TO OTHER RACES? IN GENERAL, YES--BUT WE WEREN'T UPTIGHT ABOUT IT, JUST REALISTIC. THAT IS, WE ACKNOWLEDGED WITHOUT THE SLIGHTEST FEELING OF ENVY OR RESENTMENT THAT OTHER RACES COULD DO SOME THINGS BETTER THAN WE COULD: BLACKS, FOR EXAMPLE, COULD DO WORK IN A HOT, HUMID ENVIRONMENT THAT WOULD KILL A WHITE MAN. AND THEIR PECULIAR SKELETAL AND MUSCULAR STRUCTURE MADE THEM BETTER SPRINTERS AND JUMPERS, ON THE AVERAGE, WHILE THEIR RELATIVELY THICK SKULLS AND LONG ARMS GAVE THEM AN ADVANTAGE AT BOXING. " -WILLIAM PIERCE

ple, and never reach their destination. ("Damn, when is my Nazi flag gonna get here? I ordered it MONTHS ago, and I have this big, bare spot on my living room wall.")

I checked in on

Black Racism, which consisted almost that distributes a lot of racist music and The most intriguing CD title was SONGS entirely of anti-Semitic rants from four racist paraphernalia. It fervently AND HUMOR OF THE AMERICAN RACIAL- organizations, rather than rants against white people in general. This is interesting, because it's the exact same anti-Semitic rhetoric used by various white supremacist groups. So, if anyone asks you what Louis Farrakhan and David Duke have in common, now you know. They hold essentially the same beliefs about Jews that the Nazis held.



IST STRUGGLE by Rebel Yells. I can just imagine it: "Here's a funny ditty we wrote about torturing some mud people." Or, "Say, did you hear the one about the pope and the racist?" It's hard not to just laugh at this stuff, because it's so out there, it seems unreal. However, by laughing at it, we just dismiss it and avoid facing up to the threat that these people present to those whom they hate.

Racist Music looked interesting, so I dropped in there. There are lots of bands that make racist and sexist music. They apparently have no trouble finding distribution on the Internet. In fact, one site pointed out that the best way

In the Racist Skinheads area, I learned that there are nine racist skinhead groups, both national and international. And there are seven sites that will host your pro-white Web page. I tried to check one of

for bigots to enjoy their music was by assures its customers that their orders them out, but my computer said that the listening to it on CD, because every time will be shipped in discreetly wrapped address was no good. That's too bad, a group of skinheads tries to hold a packages ("...absolutely no racist sym- because it hosted the Web page of an



Orange County band called Youngland which, rumor has it, includes a former punk rocker from north Orange County. Here's how Youngland describes itself: "Youngland was conceived in the players home of Orange County, California, and considering the location in the southern part of the state, you can expect true patriotic and nationalist lyrics stemming from the bombardment of multi-culturalism and race-mixing. Our other strong influences come from the love of the band's country and the love for their families' heritage. Youngland stand true to their beliefs and consider themselves a strong adversary for the World Wide White Struggle at hand." I'm not sure "adversary" is that word you meant to use, guys in Youngland. Being an adversary means being AGAINST something, not FOR it.

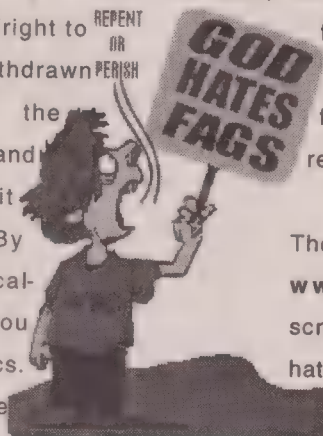
HateWatch has an area that lists key players in the white supremacy movement, with short biographies and summaries of their beliefs. This turned out to be rather encouraging, because, although these people share a common goal, they disagree about a lot of other things and can't seem to work together. This is not to say that their beliefs aren't scary and reprehensible, though. Take these words from Richard Barrett, head of the Nationalist Movement: "Genetic differences are more than skin deep, but are manifested in virtually every bodily cell, notably in brain weight, which averages 20 oz. for the gorilla, 35 oz. for the Negro race and 45 oz. for the white race." And "By mak-

ing sterilization, birth control, and abortions available through national compensation to the unfit, and by prohibiting marriage between all but the fit, the health of the individual, the family and labor in society is increased." Last, "The franchise [right to ^{REPENT OR PERISH} vote] will be withdrawn from all but the eugenically and politically fit Americans." By the way, "politically fit" means you share his politics. Sounds a lot like Hitler to me.

How does HateWatch determine whether a Web site is a possible hate site? The primary criteria is "if it advocates violence against or unreasonable hostility toward a person or group based on race, religion, ethnicity, gender, sexual orientation or disability." Some other elements which are used to evaluate potential hate sites are the inclusion of an address or P.O. box where people can request information; a telephone number for interested parties to call; affiliation with a larger "real life" hate group; advertising current events or activities for known hate groups; an element of fundraising or e-commerce attached to the Web site; regular updates to the site, original content created for that site; the majority of the site being dedicated to bigoted or extremist ideology; a sophisticated or expansive use of technology; an e-news list or bulletin to

sign up for; and/or links out to other online hate groups or racist persons. HateWatch doesn't usually include bigoted sites that are "cut and paste" hate sites, which have little or no original content and are run by a single person for the self-promotion or "enjoyment" of the webmaster rather than for the purpose of propagandizing, recruiting, or organizing e-commerce.

The first thing you see when you go to www.hatewatch.org is a black screen on which the names of victims of hate crimes appear, one by one. And that's how we mostly think about these crimes, as random acts of violence similar to bolts of lightning or shark attacks. But that isn't the case. HateWatch reminds us that ORGANIZED hatred is responsible, and that organized hatred can move quickly beyond single victims to mass quantities of victims. It shatters our complacency, which rests on the assumptions that we aren't a member of the group being targeted or that it can't happen here. Complacency is very close to complicity and provides a perfect breeding ground for genocide. We must always remember the lessons taught by history--the Turkish massacre of the Armenians, the Holocaust, the purges of Stalin and Pol Pot, not to mention current events in Africa and Europe.



SYMBOLS OF HATE

www.hatewatch.com



Aryan Nations - Neo-Nazi organization headquartered in Hayden Lake, Idaho. Chapters in 33 states.



White Aryan Resistance - Racist skinhead organization based in California and run by Tom and John Metzger.



Nation of Islam - An anti-white and anti-Semitic religion based on the teaching that whites are Devils created in an evil scientist's experiment.



Hammerskin - Used by various racist skinhead groups called Hammerskins.



Posse Comitatus - Christian Identity organization that preaches Jews are the literal children of Satan.



Ku Klux Klan - The "Blood Drop" is used by the various Klan organizations throughout the United States.



National Alliance - Neo-Nazi organization based in West Virginia. This symbol is also called the Life Rune or Yggdrasil.



World Church of the Creator - White supremacist organization that preaches a theology called Creativity.



White Power - Used by various racist groups. The "A" is the center stands for "Aryan".



Celtic Cross - Used by many white supremacists and is the logo of Don Black's Stormfront. The Celtic cross is common to many racist organizations.

33/5

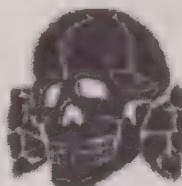
Used by Klan members. 33 is 3 times 11. Three is for the three K's in KKK, and eleven is for K, the eleventh letter in the alphabet. 5 stands for the current or 5th era of the Klan.



Crucified Skinhead - Used by both racist and non-racist skinheads to show sympathy for the working class.

HFFH

Hammerskins - Hammerskins forever, forever Hammerskins. This is the slogan of the Hammerskins, one of the most organized racist skinhead groups in the US and internationally.



Death's Head or Totenkopf - Symbol of the Nazi SS. Used to show allegiance to the white racist cause.

88

"Heil Hitler" - Used by many racists as a greeting. "H" is the eighth letter of the alphabet thus HH or Heil Hitler.

14

14 Words - Short hand for an expression popularized by white supremacist David Lane, "We must secure the existence of our people and a future for white children."

311

"Ku Klux Klan" - Racist greeting showing sympathy with the Ku Klux Klan. Within the 11th letter of the alphabet is K so "3K's" is KKK or Ku Klux Klan.



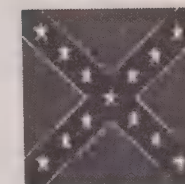
The Hungarian Arrow & Cross - Originally used by the Hungarian fascists now the symbol of the white supremacist organization.



Odin Rune - Shows identification with Odinism, an old pagan religion. Odinism is not a racist religion but has been adopted by many in the far right.



Jewish Defense League - An anti-arab group led by Irv Rubin.



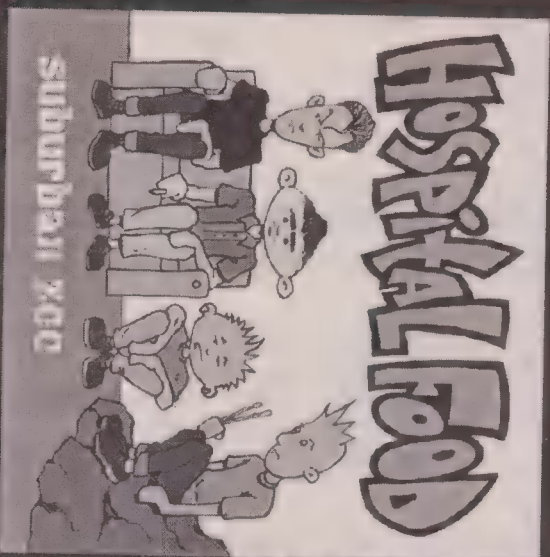
Confederate Flag - Though not always used in a racist context, this flag has been coopted by the racist right as a symbol of white supremacy.

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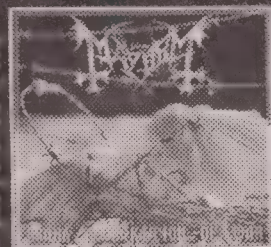


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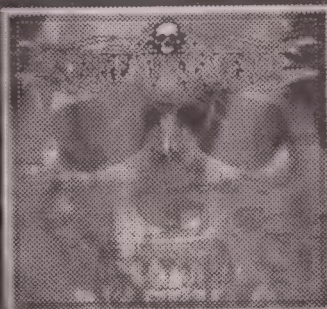
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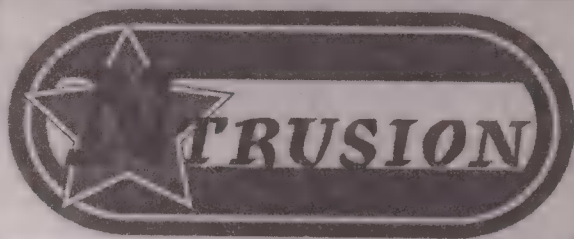
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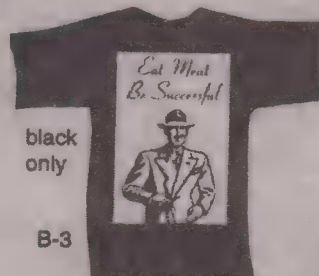
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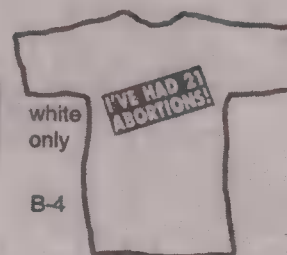
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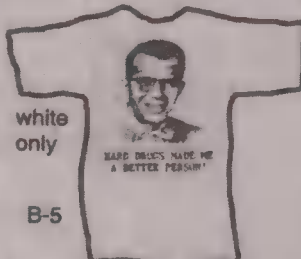
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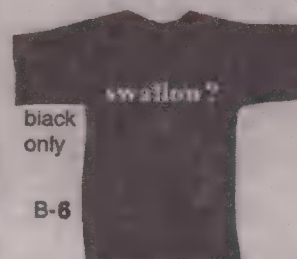
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B-4



B-5



B-6

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A fiction submission by Gregory Moore

Sentence handed down in "nigger bait" murder

Jurisprudence: Three men convicted in local beating death sentenced to 16 years apiece, apparently to no one's satisfaction.

Associated Press

LOS ANGELES—Almost one year after their collective crime, the three men convicted in what has come to be addressed by both white supremacists and black militants alike as the "nigger bait" murder were each sentenced to 16 years in prison.

Louis F. Wallace, 20, Al S. "Bubba" Buchanan, 28, and Jessie J. Metzger (a.k.a. "Duke"), 22, were convicted in September of the December 25 beating death of Ronald Brown, 25. Never denying their guilt, African-Americans Wallace, Buchanan, and Metzger—who, shortly after their arrests, began to refer to themselves as the "Black Angels of Death"—maintained that they were baited by Brown, who was white, with taunts of "niggers" from a sidewalk opposite Buchanan's residence at approximately 6 p.m. on Christmas Day of last year.

An all-male jury of eight African-Americans, two Latinos, one Asian-American, and one caucasian deliberated for three days before handing down the sentence of 16 years imprisonment. All three will be eligible for parole in seven years.

Having elected to be tried together and originally convicted of second-degree murder, the "Angels" defense council, Gloria Cochran-Bailey, argued throughout the trial that, while the three had indeed killed Brown, "special circumstances" existed in this case similar to (but the opposite of) the special circumstances that must be found present in order for a murder trial to become a death-penalty case. Cochran-Bailey insisted that the three suffered from "black rage," made all the more intense by the fact that Buchanan's house was one of those recently vandalized by the neo-Nazi organization DAN (Death to All Niggers), whose rash of hate crimes against blacks was documented last fall on the NBC news program, "Dateline"; and so to hear a white man—whose hair happened to be closely cropped (though no evidence was ever brought forward linking Brown to any white supremacist organization) shouting "niggers" at this group at this location at this time was too much for the three to endure, and that they should therefore be shown leniency.

The prosecution, meanwhile, pointed to the "Angels" self-applied sobriquet as proof of their lack of remorse and violent nature. However, the prosecution's primary focus was on the incident itself: namely, the nature of Brown's alleged taunt. Although witness accounts varied widely on exactly what it was that Brown was saying just prior to his death—and even as to whether or not he was directing it towards the three men—the prosecution claimed he was simply singing a song which he was listening to at that time on his Walkman: "Wake Up, Niggers" by the Last Poets, a group comprised of three African-American men.

Although no Walkman was found on his person when the police discovered Brown's swollen and disfigured body, a Walkman with Brown's fingerprints on it was found in Metzger's car the next day (though it contained no cassette). One of Brown's family members later confirmed giving Brown as a Christmas gift the soundtrack to the 1970 film, "Performance," which includes the song "Wake Up, Niggers." Initially, Cochran-Bailey insisted that there was no such song, until it was played in open court. The song, which lacks all instrumentation save for drums, is a free-form poem bemoaning the plight of African-Americans in white society and is recited over the constant chant of "wake up, niggers." Court had to be recessed for the day due to the disturbance the playing of the song caused in the gallery.

The much-delayed trial had caused a furor of protest by both black and white extremists, many of whom gathered outside of the downtown courthouse each day in ever-increasing numbers. The blacks who gathered demanded the immediate release of the "Angels" with chants of "no justice, no peace"; while the whites—chanting "one nation, one race"—insisted that it was finally time for blacks to be forced to live separately from whites. One white supremacist, in an interview broadcast on ABC-TV's "Nightline," stated that while "these niggers [i.e., the defendants] claim that that good white man [i.e., Brown] had baited them by calling them niggers (which is what they are, anyway), it's really the white man who is bait for these black animals, who can't help themselves, being animals 'n' all." After these remarks were broadcast, the demonstrations went from simply polemic to violent. As of yesterday, the total number of deaths attributed directly to those gathering in front of the court building for the trial had reached 70.

The jury had the option of sentencing the three to as much as 30 years in prison and as little as six. Their choice of 16 years seems to have pleased no one. However, it seems unlikely that any figure which the jury could have arrived upon would have produced any greater satisfaction for those following the trial, as, according to a nationwide poll taken last month by Newsweek, 84% of all African-Americans surveyed felt it was impossible for the three to receive a fair sentence due to the judge's being white; while an equal percentage of caucasians reported feeling that the makeup of the jury precluded the possibility of the punishment's being harsh enough to fit the crime.

As he was being remanded to custody, Wallace yelled to the judge that this was simply "another example of the white devil punishing the black man for being black, just like you did to Malcolm"—presumably a reference to Malcolm X, who was gunned down by members of the Nation of Islam in 1965. Once Wallace was removed, an unidentified white bystander was reportedly overheard to say, "troublemaking niggers, just like that Martin Lucifer Coon"—ostensibly a reference to Dr. Martin Luther King, Jr.—and, seemingly at random, stabbed a nearby African-American. The victim of this stabbing turned out to be Jack B. Richie, 26, who had been a life-long friend of Brown and was in attendance with Brown's family. Richie was taken to an undisclosed hospital, where his condition is reported to be stable.

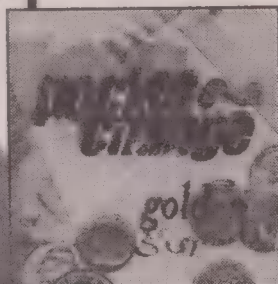
In a related note, CBS-TV reports that the Alliance for the Abolishment of Anti African-American Slurs and Stereotypes (AAAAASS) is looking into the possibility of bringing the Last Poets up on charges of obscenity.

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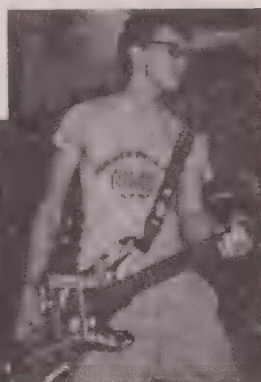


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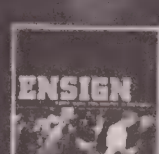
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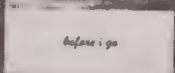
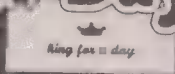
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Vote for affirmative action is a vote for racism

By Samantha Hughes

From

Kipling's "White Man's Burden" to Martin Luther King's "I Have a Dream" speech, the goals, means, and ramifications of racial equality have been debated. The dispute has come to a head in this age, focusing on the issue of affirmative action. Echoing the past, those on both sides of this debate claim that their interests are solely those of the underrepresented minorities. Those who oppose affirmative action argue

that this program promotes "reverse discrimination" against whites and that it actually fosters racism against blacks. However, much like the Rudyard Kiplings and George Wallaces of the past, those who oppose affirmative action may believe that their stance will benefit both races, but in reality, an anti-affirmative action stance does nothing but continue a centuries-long debacle of racism.

The only way to bridge the racial gap and make reparations for the years of shame and injury done to an entire race is to institute programs such as affirmative action that try to cure the ails of being a person of color in today's white Anglo-Saxon Protestant dominated society.

From its inception, racism has been held in the hearts of

of half-ape, half-human emerged. Unfortunately, the limited intellect of these first explorers marked the division between European and African for centuries to come. Those working on cataloging and preserving the findings of these explorers were among the first bearers of racial inequality stereotypes. After these initial encounters, the damage was done. Social

Darwinism took root, and Europe felt that in Africa resided an inferior breed. Soon after, colonizing and missionary groups began

"A black man will be forever black, and a white man will be forever white. A black man is still trying to pick up the pieces left from the years of racism; a white man is still in the dominant societal seat."

those who believed that they were doing well. Anti-African beliefs date back to the scientific revolution, which heralded an age of exploration and categorization. As explorers made their way to Africa, reports of a strange new breed

their descent into the shrubs and jungles of the "Dark Continent." All done in the name of goodwill and love, these efforts did nothing more than to kill, brutalize, and enslave huge masses of people. The ideas of this effort are

best characterized in Rudyard Kipling's "The White Man's Burden."

After racial notions had taken hold in Europe's heart, enslaving the Africans became the next step. Soon after, America became colonized, and with this came more slaves. Conditions for African Americans were grim until around the Civil War, when hope began to shine on a people so long oppressed. However, even after freedom was won for the multitude of African Americans [Price M. Cobbs wrote that the shift of contemporary terminology to African American "highlight[s] profound shifts in the psyche of a group of people struggling mightily to define themselves rather than be defined by others" (Reflections of an Affirmative Action Baby, Stephen L. Carter 246)], inequality and deep racism still existed. This hatred was translated into the Crow Laws of the 1800s. After this, the Supreme Court case Plessy vs. Ferguson enacted the "separate but equal" policy that came to dominate American politics until the mid 1900s. As the nation became more aware of the magnitude of the problem that it faced (racism), measures were taken to stop the indignities caused by centuries of hate. Brown vs. the Board of Education, Topeka, Kansas, reversed Plessy vs. Ferguson; students began protests; Martin Luther King began to speak out on civil rights; and finally, the Civil Rights Act was passed in the 1960s. These actions were all taken to make amends for the irreparable harm done to America's black population.

Today, further action is taken to try and right the wrongs of the past and erase the embedded discrimination that exists in

the mind of every American. One such reparation is affirmative action. Affirmative action began with Lyndon Johnson in the 1960s and has grown to its present state today. "The U.S. Civil Rights Commission defines the term as 'any measure, beyond the simple termination of a discriminatory practice, which permits the consideration of race, national origin, sex or disability, along with other criteria, and which is adopted to provide opportunities to a class of qualified individuals who have either historically or have actually been denied those opportunities, and to prevent the recurrence of discrimination in the future'". This definition takes several key factors (that are often misinterpreted) into consideration. Perhaps the most important word in the quote is "qualified." Those who are given what some would consider special treatment must have the qualifications to be given that treatment at all. In practice, it could be said that so many African-American students would be admitted to the University



of California. The school system will not simply randomly admit any student who is black, but will instead take those that are qualified to be there. Another important aspect of the definition is that affirmative action exists to give opportunities to those who have been denied. This concept has a very liberal application, yet it still rings true. One can say

that an African American is denied the opportunity to feel equal to his or her peers or that he or she is denied the opportunity to escape the bondage of being black today. Lastly, this definition states that the ultimate purpose of affirmative action is to prevent future discrimination. This utopian goal is a difficult one to accomplish, as many social scientists believe that racism will forever be embedded in the psyches of human beings. Rather than discontinuing racism altogether, many feel that affirmative action creates a new kind of racism, "reverse racism." Proponents of the idea of "reverse racism" argue that affirmative action disenfranchises qualified whites from positions that are given to what they consider to be lesser-qualified blacks. In many cases it is true that white people are denied positions that would otherwise have been given to them. This fact is illuminated in the case of Regents of the University of California vs. Bakke.

Allan Bakke, a thirty-five-year-old white man, had twice applied for admission to the University of California Medical School at Davis. He was rejected both times. The school reserved sixteen places in each entering class of one hundred for "qualified" minorities, as part of the university's affirmative action program, in an effort to redress longstanding, unfair minority exclusions from the medical profession. Bakke's qualifications (college GPA and test scores) exceeded those of any of the minority students admitted in the two years Bakke's applications were rejected. Bakke contended,

first in the California courts, then in the Supreme Court, that he was excluded from admission solely on the basis of race.

It is obviously true that in some cases white people are losing spots that they are qualified for to minorities that are not as qualified. However, even though a few white people may be losing spots to minorities, they are still the "power players." If affirmative action is about giving opportunities to those who would otherwise have none, then it is doing a good job by placing a minority in a role that could be fulfilled by the dominant white race. If it is to be considered that the color of his or her skin denies the black person opportunity, then it can be inferred that the white person has unlimited opportunities. Thus, the white man or woman is free to walk away from his or her denied opportunity and find another; for a black man or woman it is much more difficult. On the same token, it is said that in today's society there exists a "level playing field." Some believe that African Americans have the same rights and privileges as Caucasians. Yet,

President Johnson, in describing affirmative action, stated, "You do not take a person who for years has been hobbled by chains, liberate him and bring him to the starting line of a race and say, 'You are free to compete with others,' and still justly believe that you have been completely fair." Thus, it is not enough just to open the gates of opportunity: all must have the ability to walk through those gates.

literally been shackled for hundreds of years and it is unfair to assume that they can pick themselves out of the dust of slavery and racism so quickly. A black man will be forever black, and a white man will be forever white. A black man is still trying to pick up the pieces left from the years of racism; a white man is still in the dominant societal seat. A black man will have doors shut in his face because of the color of his skin, for the white man, the "world is his stage and all the rest are but players." There will never be such a thing as "reverse racism" for whites will never truly be discriminated against.

Many others feel that affirmative action is not preventing further discrimination and racism against blacks, but actually encouraging it today. Those who argue this stance feel that by lowering standards for minorities the government is only perpetuating the myth that minorities cannot meet the same goals as whites. This argument does not have its "heart" in the wrong place and parts of it are true. It is not doubted that if given equal opportunity, minorities could achieve the same goals, if not more (they have been doing this good with the chains of racism bounding them, who knows how good they would do without those shackles). Affirmative action does not make any attempt to hold whites to a higher standard than minorities. It merely tries to make up for the fact that minorities were not given the same background as whites in that they have suffered at the hands of racism and discrimination. (On

advantage and should thus be helped by programs such as affirmative action. Affirmative action is not about socio-economic status, it is about race. It is designed to help those that are discriminated against because of their color, not their income. A new program, aside from affirmative action, should be designed to help those who are at a loss for opportunity because of their economic status).

Affirmative action is a positive, beneficial program. As a country, we have only begun to see its results. However, no radical program such as this is perfect. It will have its flaws, but it is the best remedy for discrimination that Americans have encountered thus far. Many argue against it, fearing their own job/school security or truly thinking that their arguments are in favor of the minority position. Sadly though, a vote against affirmative action is a vote for racism. It may be beneficial in some cases to throw in charts and percentages and data of all sorts. However, hard, fast data is not the thrust of the argument presented. The argument for affirmative action is a humanitarian one and an ideological one and it should be argued on those fronts (statistics are dry and easily manipulated). African Americans and other minorities have been downtrodden for long enough. The road to equality is a long and obviously tenuous one, but it must be taken and programs such as affirmative action are the vehicles that allow it to be maneuvered.

The playing field is not level. a side note, many argue that African Americans have quite poor whites are also at a dis-

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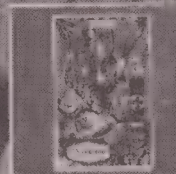


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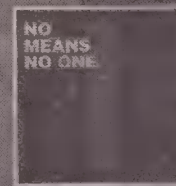


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RACISM

Written By: Tim Ajlaka

evolution. California. It's one of the most racially varied places in the whole world to grow up in. So how could racism exist? There are many varied factors of why someone can become racist or act in a racist fashion, but you have to look deeper to find out why. With the happening of the new millennium, is racism still a problem in here in the state? Is it racist affecting the us and coming together? And what are the causes of racism here?

According to an FBI hate crime statistics for 1996, "6,759 hate-motivated criminal incidents were reported to the FBI by the 11,354 law enforcement agencies in 49 states." These agencies

that were responsible represent 223 million United States inhabitants, or 84% of the population. That means that out of the 6,759 incidents reported, an actual total of 10,706 offenses actually occurred and a reported number of 11,000 hate crime victims. Out of the 6,746 reported incidents, "5,316 were motivated by racial bias, 1,401 by religious bias, 1,216 by sexual orientation bias, 940 by anti-national origin bias, and 6 by multiple biases."

Growing up in Southern California, kids are around gangs, drugs, and

are being influenced by a lot of things around them. Racism sometimes starts as a trend that is easily picked up and cultivated the best in a young mind. A lot of these young minds are also trying to find their own personal identity in a world where racism is the area where they grow up in. The music they listen to, political expressions, and various other factors are all pushing them in the racist. Even adults are finding

"...racism will never completely be extinguished and will always exist in many forms at any point in time. Just like everything else, there will always be rotten apples in the barrel."

racism in the work place and in the general population of people in the world.

You would think that it could be nearly impossible to be racist in such a racially varied part of the country, but racism will never completely be extinguished and will always exist in many forms at any point in time. Just like everything else, there will always be rotten apples in the barrel. Hate groups such as skinheads and Klan members are recruiting young members constantly. The Internet has a slew of different web sites that can allow any kid that can go online

access to these hate sites. How does such racism exist in Southern California?

"Skinheads are some of the most macho thing for the most part", says former Nazi skinhead Mark Hill, 23, "you either grow out of it, change what's really real, or die in a world of white trash hate." Hill went on to tell a past act of violence that was racially motivated. "We went out one

night and first threw a nigger Hispanic girl on the side of the street on Whittier Blvd. And for what? People always ask me where my racist feelings came from, and now that I look back, they were really just my frustrations of being young, not accepted, and low-grade leveling from Koreans at my high school. And is any race really such a threat to each other that you have to be militant about it? In Orange County? There's nothing to really fight about in Orange County, but when you are young and stupid, it's a different story. Racism when you are in high school is just an extreme

of a lack of self-esteem. I know, because I was there and didn't let me beat this in a world of hate. Skinheads in Southern California is almost dead as there is now more violent freshmen every year, more new recruits, but when you grow up, you know, or live in a world of hate. Racism is not going, but what if you grew up with really something to fight over because you needed and bare minimum to live?

Also from the FBI released hate crime statistics for 1996, "hate crimes were the single most frequently reported hate crime among all offenses reported, accounting for 22 percent of the total. Vandalism of property accounted for 37 percent of the total, simple assault at 10 percent, and aggravated assault at 14 percent."

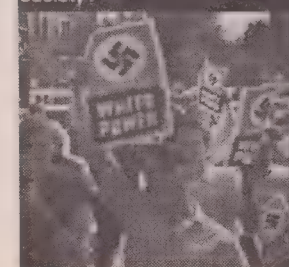
"I was born poor, born with no father, and no real sense of family", said former Buena Park gang member Craig Cambo, 26. "My gang and my homies were the only ones there for me. I had no money and the only ones with money in my neighborhood dealt drugs and fucked with other shady shit. Sure some of them had jobs and went to school, but most of them at least tried to look in something illegal for a while. We hated the White and Asian people,



because they always had money. We always took pleasure in picking a White or Asian gang because to us, they were 'rich white boys' trying to be real gangsters like us. We deserved the money and them. They didn't need money to pay for their baby girls' diapers. They don't need any more money than they already had. That made me hate Whites and Asians while I was in my clique. You hate a race because they have more than you. It's another excuse just to feel better. As some of the younger kids, like myself, grow up, your frustrations for being poor turn into racism and you don't even know it. Brown girls, Victor Lopez, I've been through all that mess, but now I have a steady job, a family and I've grown up and gotten away from the city. Racism will always exist amongst the young for a lot of different reasons. Kids by nature enjoy confrontation, doing something that they shouldn't, and feeling like they're winning. Dangerous but it's really just don't be stupid and let racism disguise your lack of something. I like it with Whites, Asians, Blacks, and wherever now. I never was really hurt to begin with, but I've called out many white boys in my day."

According to a "1995 National Youth Gang Survey" conducted by the National Youth Gang Center, California was ranked number one in the top ten states by number of gang members with 254,674. Los Angeles County was also ranked number one in the top 20 cities by number of gang members with 60,000. Santa Ana was the fourth ranked city in that category with 11,000. The conclusion of this survey summed up that the number of youth gangs and gang members is larger than previously estimated and is probably even larger than the survey depicts. It also shows that no state is gang free and youth gangs are emerging especially in smaller and rural areas. And, as far as regional distributions of agencies reporting gangs, the west coast had the highest at 312. The Midwest came in a close second with 214. With the number of gangs on the rise, what is there to do when racism can get involved?

Is racism really just a part of being young this (shout) just back away with spit? Can racism stem a lot from frustrations and problems within society?



"I'm not racist, but I had unfortunately a lot of the time around groups of racists," says a 22-year-old Fullerton J.C. stu-

dent who wishes to be unnamed. "It's not like I'm a skinhead or I don't want to see the same bad-movies as them. It's just that I'm more comfortable being around my race. If you want to talk about racism, why don't I enjoy the fact that I have my race. I love being White. I believe in equal opportunity for everyone, and I don't have a problem with immigration. I just believe in being around whites most of the time. I have friends and associates of all races, but most of them are white. The ones that aren't, I don't consider my race. I just have had bad experiences with Asians and Mexicans. Basically, it's because I don't think that the ones that I have associated want to be a part of American. I don't want to speak English, and don't want to make into American society. They don't speak English, and my experience as a White male haven't been great. A lot of minorities are rude to me. And that's not saying all Asians are rude, because they aren't. I just wish that instead of putting up a miniature version of their country in an American town, that they'd attempt to embrace America as a culture of its own. Appreciation of each others' culture and not separatism through the way racial immigration is happening now."

Imagine if you were fresh off the boat, a minority, arriving into the United States and were looking for that kind of acceptance? The first thing you would want to find is something somewhat familiar to people of your race and religion to hang on to. Once a certain population in a area of immigrants is formed, that's when there would be a reason for third and fourth generation Americans of any race to not like that particular population or people. But, how else are you supposed to blend into America as a new immigrant?

"I just don't like the fact that certain races come here and expect to build a microversion of their country in California or elsewhere," says CHUP student Alan Morales. "Immigrants have to do what they've got to do to survive in in America, but once they've established themselves here with their family they've got to adapt their kids into American society instead of trying to build a miniature country in an American town. It isn't wrong, it just doesn't allow us to blend as new Americans. All races are guilty of this one, even me. I don't want certain parts of Orange County to be non-Mexican. That's not a lack of my pride either. I embrace my roots, just as much as I try to embrace America as a multi-cultural land. I don't try to use America as a kind of opportunity in order to turn parts of it into my original country with American money. We've got to break down these barriers once we arrive here as immigrants."

We need to stand together as first gen.

A lot of racism can stem from social problems, financial problems, and can be an easy excuse for frustration. To have a little better understanding of the views of racism in Orange County, the following four questions were asked from various groups about a variety of issues, different backgrounds, various ages (17-36), and with different occupations. Here are a few of the responses.

WHAT KIND OF RACISM HAVE YOU ENCOUNTERED?

Adam Blaisdel (German-American, Fullerton student, 24)

"I haven't really experienced that much racism. There's not much around. Fullerton College is a huge rainbow. Whites with Mexicans, Mexicans with Asians. There's not much else to say. I've seen people know racial slurs here and there at each other, but nothing with any level of seriousness. The actually need to be called something that's really offending against you. Oh yeah, sketch crew."

Jay Kim (Korean-American, Fullerton student, 17)

"Banging white kids will yell racial slurs at each other and vice versa, but nothing where it gets really violent. The silly way it gets violent is when skinheads or gangs get involved. The worse thing happened to me is getting called a 'gook' by a bunch of white chicks. All of my friends are pretty much Asian, so it didn't really bother me."

Jason Panch (Caucasian, Buena Park student, 20)

"I got jumped by a bunch of Hispanic gang members who called me a 'skunk' white boy for walking on their block. It was more like a gang thing, but I still got my ass kicked and they definitely didn't like the fact that I was white. As racist as it sounds, I took it more as an act of violence."

Jeremy St. James (German-American, Orange, retail worker, 23)

"I haven't really experienced much myself, but I've seen others go through it. I hate racism. It's hard for me to see it happen without doing anything about it. People have to just realize that they have to get along in this world."

Eric Ansel (Caucasian, Fullerton food server, 25)

"I haven't experienced that much because I have

travel all different walks of life. The only time I've felt threatened by anyone is when there's a bunch of us kids in the room. Any race, white or black."

IS RACISM BETTER? WORSE? THE SAME?

Chris Chubb (Fountain, Queens Plaza, white male, 20)

"It's the same as it's always been, but just in more subtle ways. We don't have white boys telling me a nigger or a wetback. Instead, they tell you in other ways. Whether it be money or not including you in something that you should be in. As far as appearance, that place is almost over. If you're a minority in George Costello and you're complaining, you're full of crap. Get off your ass and do something about it. The opportunity is there."

Armin Bakula (German-American, Elmhurst, 23)

"It's better now. People are opening up a bit more, and if you're a kind word in Orange County, you're really dumb. Everywhere at every time is getting more and more open-minded every day to support. America isn't like the 1930s anymore. We're not even active with it for that matter."

Amir Stroud (Caucasian-American, Roseland, 23)

"Every man's trying to get stereotyped from generation to generation, but as far as racism, it's not as much of an issue anymore."

WHAT COULD HELP STOP RACISM?

Joshua Hale (Caucasian, Fullerton, 20-year-old)

"People just have to be able to open up and embrace other differences and cultures. Your kids should grow up being comfortable around differences. Racially, religiously, and sexually. The more we can embrace those differences, just be open to them, the better things can be."

Matt Sanford (Caucasian, Fullerton, 20)

"There's nothing really that can be done. There will always be racism because there will always be people. The only thing you can do about it is to be yourself and not be racist. You can't save the world."

Anthony Warner (Half-Caucasian, Half-Chinese, student of Longview, 24)

"Against the word, I tried to open mine mind with my friends, my friends, and my family. Racism is bad. You can start in this house and with friends. Try to love everyone."

Amir Shadi (Egyptian-American, Elmhurst, 20-year-old, 23)

"People have to just laugh. At each other's differences and enjoy the good things about every one's race. No one is not perfect race, and if you understand that, then you should be alright."

HAVE YOU EVER BEEN RACIST, OR INVOLVED YOURSELF IN AN ACT OF RACISM?

Charles Anthony-John (African-American, half-Indonesian, La Habra, 20-year-old, 20)

"I've been racist with friends and called some of them nigger or niggers, but nothing with any level of seriousness. Most of a joking around thing, and even if they know it."

John Lee (Caucasian, La Habra, 20-year-old, 23)

"In prison was, but not really. If I had, it was because I was pretty at that prison, and not because of that person's race. In truth, they would have taken it at the time as being racist, but to me, it wasn't."

Mick Hill (Vietnamese, Fullerton, 20)

"Yes. For several years and called others for no reason over race and I regret it. I don't even believe that I ever thought that way and was filled with so much hate. It was like I was possessed for a while."

HOW CAN WE END RACISM?

Charles Yee (Chinese-American, Fullerton, 20-year-old, 20)

"There's no real end to racism. It will always exist no matter how any of us want it to end. I don't want it to go on, but there is no choice. The only thing I can do is not to be racist myself."

Steven Escobar (Mexican-American, Fullerton, 20-year-old, 22)

"We just got to come together as one. Not there is no color line anymore, there isn't any bull-shit anymore. Let's come together as one race of people. We're the human race and not one race can deny that fact. Black, white, green, orange, I don't care. We have to accept and take in as the human race."

Frederick Hester (Half-German-American, 20-year-old, 24)

Think you're racist? 24

"If you're racist, you can just move. There's the great thing about America is that you have the freedom to leave and move back to and third worst tell time that racism is important people want in Chicago, Canada? If you want to go Germany or like Vietnam, leave and you enter America, then go back to East Germany and Vietnam. This is America and we all have different stuff over us. Americans and nothing else."

Stephen David (African-American, La Habra, 20-year-old, 23)

"There is a hatred for, but there is no way to completely end it."

Racism can come in many shapes and sizes and still now exist in Southern California. But it seems like it comes in more subtle ways. Instead of protesting with numbers, walk-ins, and marches as results of racism, it now comes in the form of groups, influenced by the media, internet, Facebook, and magazines. Learning lessons to the new generation."

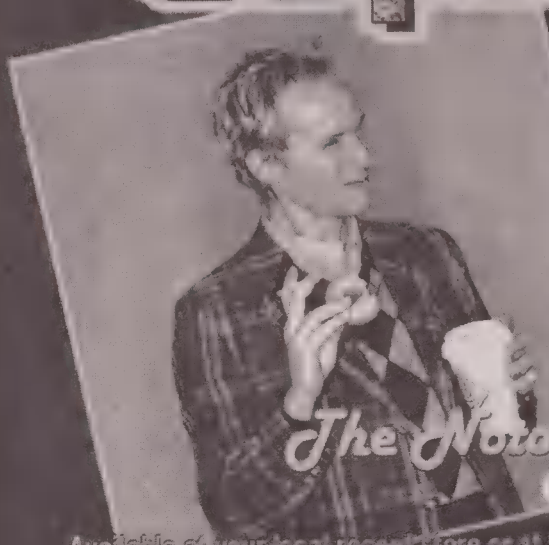
"There's always going to be racism," says La Habra's Michael Tony Warner. "But I think it's gotten a lot better. Homophobia is the new racism, but it's not too far off from racism. You're not here to see how new and it takes off an everyday. I hope that we have a black president so that we can really prove to the world that we're over it."

There was a lot more freedom of racism being that telling the first race you're Southern California will always have one of the blackest variety of race and culture, but some kind of racism seems to always exist in some form or another of any person in history. "Maybe it will be further down, or the roots of why racial problems happen, we can attempt to solve it. Why does the black and young generation hate white? Why does the Caucasian feel a little uncomfortable around Asian and Hispanic? And, how can you make a great transition as an immigrant to America and not depending what is coming there?"

"I don't think that there is a race of racism problem in Southern California," says student Aaron Blaudel. "You're racist if you're racist over. Especially around here. You are just coming a detriment to your own life if you're racist. How would you not enjoy Hispanic culture or Asian culture? It's almost like you can't avoid it. Black in and be too happy or not. It's everyone's world."

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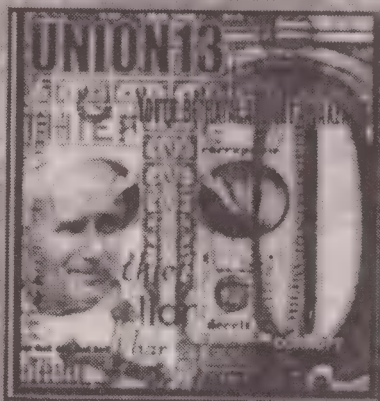
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Table 2. - Number of Incidents, Offenses, Victims, and Offenders by Bias Motivation, 1995

| Bias Motivation | Incidents | Offenses | Victims | Known Offenders |
|--|------------------|-----------------|----------------|------------------------|
| Race | 4,831 | 6,170 | 6,438 | 5,751 |
| Anti-White | 1,226 | 1,511 | 1,554 | 2,032 |
| Anti-Black | 2,988 | 3,805 | 3,945 | 3,099 |
| Anti-American Indian/Alaskan Native | 41 | 59 | 59 | 38 |
| Anti-Asian/Pacific Islander | 355 | 484 | 496 | 380 |
| Anti-Multi-Racial Group | 221 | 311 | 384 | 202 |
| Ethnicity/National Origin | 814 | 1,022 | 1,044 | 958 |
| Anti-Hispanic | 516 | 680 | 698 | 685 |
| Anti-Other Ethnicity/ National Origin | 298 | 342 | 346 | 273 |
| Religion | 1,277 | 1,414 | 1,617 | 437 |
| Anti-Jewish | 1,058 | 1,145 | 1,236 | 350 |
| Anti-Catholic | 31 | 35 | 53 | 8 |
| Anti-Protestant | 36 | 47 | 65 | 12 |
| Anti-Islamic | 29 | 39 | 41 | 26 |
| Anti-Other Religious Group | 102 | 122 | 196 | 36 |
| Anti-Multi-Religious Group | 20 | 25 | 25 | 4 |
| Anti-Atheism/Agnosticism/etc. | 1 | 1 | 1 | 1 |
| Sexual Orientation | 1,019 | 1,266 | 1,347 | 1,273 |
| Anti-Male Homosexual | 735 | 915 | 937 | 1,031 |
| Anti-Female Homosexual | 146 | 189 | 191 | 131 |
| Anti-Homosexual | 103 | 125 | 182 | 80 |
| Anti-Heterosexual | 17 | 19 | 19 | 13 |
| Anti-Bisexual | 18 | 18 | 18 | 18 |
| Multiple Bias | 6 | 23 | 23 | 14 |
| Total | 7,947 | 9,895 | 10,469 | 8,433 |

Compassion Outside of Your Calling Circle

by greggory moore

It's ■ beautiful day where I am. Really. The weather in Long Beach, California, the day after Super Tuesday of the year 2000 is really something to see; and I'm sure a lot of people are enjoying it. I am not one of them, though, because no weather can make me feel better about what happened yesterday; for yesterday, in ■ country founded on the principles of freedom and equality, a group of Americans overwhelmingly did what they could to keep at least one segment of their population from being free and equal in the eyes of the law.

Proposition 22 on the ballot here was, to its credit, very straightforward. In short, it amended the law against same-sex marriages being allowed in California with two words: "or recognize"; and this simply means that our supposedly liberal state will not even recognize the legality of same-sex marriages should they, at some future point, be legally performed in another state of our own country. If this proposition had, say, moved that adoptions performed in Hawaii were not recognized in California (so that Hawaiians with adopted children who moved to

California would have no parental rights), I doubt it would have received a single vote. If

someone is ■ parent, they are a parent, end of story; and crossing ■ state line holds no sway. Isn't the same true of being ■ husband or a wife?

According to Californians, the answer is no. This is for one very simple fact: while most people empathize with parenthood, they do not with homosexuality.

Here is why I feel so bad on such a beautiful day: why is it that the majority of the people in this country

have to feel empathy to feel compassion—or, in this case, to even allow others the same privileges and freedoms which they themselves enjoy? I am not gay and have never had (nor will ever have) a homosexual experience; and, at present, I do not know a

single person who is gay. But this had no bearing on my vote and has no bearing on the anguish which I feel in knowing that well over 60% of my fellow citizens have decided that these people deserve less rights than the rest of us.

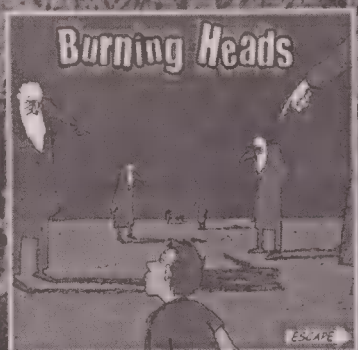
I believe that if someone decides to analyze this vote, they will find that the vast majority of people who know someone who is homosexual voted "No" on this proposition—and, of course, the unfortunate converse. (The irony that author Sen. Pete Knight has ■ homosexual son is not lost on me.) This is the way of the world: if it directly affects us, we care; if not, we don't.

Coincidentally, on this same Super Tuesday I happened to catch a news story on ■ certain photographic exhibit currently touring the country. The exhibit documents lynching as public spectacle—which it was even as recently ■ 60 or so years ago. There are pictures of black men being lynched and tortured—and, in the background, white men, women, and children in their Sunday best, in sun-dresses and boaters and straw hats, enjoying the spectacle of suffering as if it were ■ concert in the park. "This is a picture of our barbecue," is part of the handwritten message on one picture-postcard which featured the hanging and charred body of ■ man. It goes without saying that the people in the galleries and the authors of this and other postcards were white. Without venturing into the workings of human nature, my point is that these people could show such a literally murderous dearth of compassion because, being white, the inequalities, indignities, and sufferings of blacks did not directly affect them. Now, I am rather confident that most of the people who yesterday cast "Yes" votes for Prop. 22 would find what this exhibit documents ■ monstrous as do I; but I contend that a great number of these very people would have been, had they been born 100 years ago, the very people in the exhibit. No, voting "Yes" on 22 and smiling at the torture of ■ black man is not the same thing; but I offer that it is ■ question of degree—for what is at the very heart of both matters if not the willingness to allow others (to whom one does not directly relate, whether via empathy or association) less rights than one enjoys oneself?

The most common "logical" argument against homosexuality is that it is a matter of choice—and that homosexuals have made a deviant and aberrant one. Again trying to avoid venturing into areas which I have little or no definitive knowledge, let me just say that I was never trained to be heterosexual, never made a choice to be heterosexual; and that, as open as I am to homosexuality, I have never been remotely physically attracted to another man. I defy any other heterosexual to say that he or she is attracted to the opposite sex for reasons other than natural inclination; and, if this is the case, why would one venture that the experience of being attracted to the same sex is any different? But I know the answer: no empathy, no compassion.

I'd like to think that things have changed, have gotten better; and maybe they have: spectacles like those in the aforementioned exhibit are extremely rare—and certainly not widely tolerated. The problem is that the attitudes which fostered such displays still exist—and, on occasion, are even sanctified by law, hallowed by the democratic process, as were the Jim Crow laws of only ■ generation ago. I sincerely hope that, 100 years hence, people will marvel with revulsion at ■ multimedia exhibit documenting the occasions—including that of March 7, 2000, in California—in which the majority of the populace voted to limit the civil rights of this or that minority. But I won't be here to see that day. I live in today, March 8 of 2000, the day after further oppression was made law; and so I cannot enjoy this truly beautiful display of nature. Some things are more important than the weather.

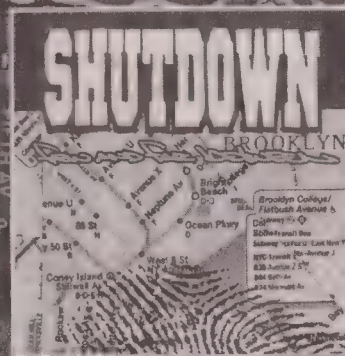
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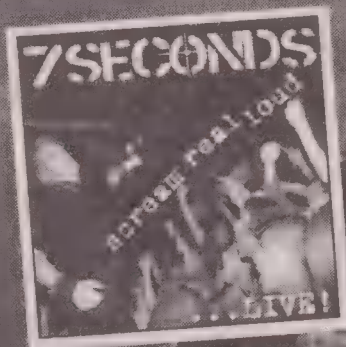
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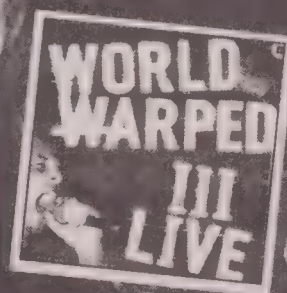
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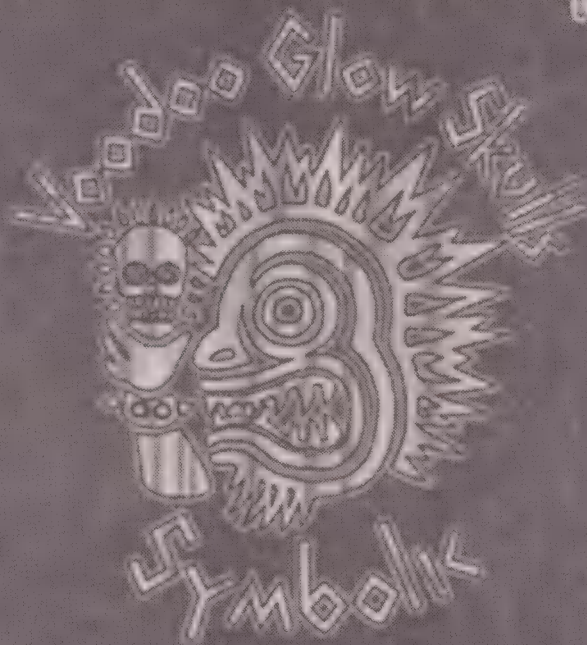
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Alliance for Tolerance and Freedom

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Access : <http://www.geocities.com/CapitolHill/4497/>

Anti-Hate Organization

"The A.H.O. (anti-hate organization) is an online group fighting for racial, religious, gender, sexual preference, etc. equality. Our goal is to educate people about hate, anti-hate, etc. through others experiences."

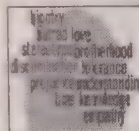
Access : <http://members.tripod.com/~ARqum/welcome.html>



Anti Racism Information Centre

"ARIC is a Documentation- and Advisory Centre focused on combatting racism and discrimination and stimulating good inter-ethnic relations. ARIC's Documentation Centre compiles more than 1,000 Dutch and foreign titles: books and brochures, training materials, other educational materials, social-cultural work, newspaper- and magazine articles, study reports, thesis on various subjects, and audio-visual materials including 900 video-tapes. All this material can be consulted and studied at the Centre, and can also be borrowed. Documentation also will be sent at request."

Access : <http://www.aric.nl/>



Anti-Racism.Net

"The mission of Anti-Racism.Net is to provide information and technical support site that will serve as an Internet portal on race and diversity related issues for antiracism advocates."

Access : <http://www.anti-racism.net/>



Artists Against Racism

"We are all people
With different faces
From different places
But we are all one people"

Access : <http://www.vrx.net/aar/home.html>

A.W.A.R.E.

Alliance Working to Achieve Racial Equality

"The main purpose of AWARE is to educate and inform all people in educated and constructive discussions, and it is our goal to have an eventual coming together of all peoples involved based upon the teachings of AWARE."

Access : <http://www.uky.edu/StudentOrgs/AWARE/>

Building Equality

"Challenging prejudice, discrimination, and domination on ethnicity, race, national origin, language, religion, creed, gender, sexual orientation, age, class, ability, size"

Access : <http://www.publiceye.org/equality/equality.htm>



Campaign Against Racism and Fascism

"CARF is Britain's only independent anti-racist magazine, documenting resistance against racism - from black refugee organisations, monitoring groups, anti-deportation campaigns, football fans, and much more. CARF is a community-based campaign, coordinating and servicing many grassroots anti-racist initiatives."

Access : <http://www.carf.demon.co.uk/>

Center for the Healing of Racism

"The Center for the Healing of Racism recognizes and acknowledges the oneness of human race, racism as a moral and spiritual fiber of American society, obscures the possibility of establishing a reality of that oneness; racism the dignity of humankind, retards the unfolding of the potentialities of victims, corrupts perpetrators and blights human progress; that the patterns of thinking and behaving which constitute racism have been learned; that racism is marked by an imbalance in economic, political and social power in favor of racial, ethnic and cultural groups; the expense of others; that racism increases in the development and perpetuation of racism will lead to the elimination and development of a just and peaceful world; and that struggle against racism, first and foremost, be waged in the heart."

Access : <http://www.geocities.com/Athens/Forum/9594/>



NWC: Northwest Coalition Against Malicious Harassment

"The NWC works to foster communities free from malicious harassment, violence, and bigotry based on race, religion, gender, sexual orientation, and national origin and ancestry (ethnicity). Recognizing that growing social conflict has led to an increase in the mainstreaming of organized bigotry, the NWC is committed to being an integral part of the movement to end bias crime and organized bigotry. The NWC will advance its mission, strategies and goals throughout the region with an emphasis on specific needs of local communities."

Access : <http://members.aol.com/nwcaml/>

Nazism Exposed

"This site was created to spread information about the activity of Nazi, fascists and extreme nationalists in Europe and on the Internet. It was created because it is my belief that groups would only grow in number if they are left for themselves. We can no longer hide our head in the sand and pretend that they don't exist, and we can not accept that people are being murdered because their skin colour, culture, religion, appearance, sexuality, way of life or way of thinking is different. These extremist groups must be stopped!"

Access : <http://www.ckran.no/html/nazismexposed/>



Political Research Associates

"Political Research Associates is an independent not-for-profit research center which monitors organizations, individuals, and activities of political right. Our purpose is to provide an information clearinghouse providing archival information on the right wing, including links among right-wing groups, financing behind right-wing activities, and analysis of right-wing movements, and to serve as an 'early warning system' for those who need to know about emerging trends and developments."

Access : <http://www.publiceye.org/>



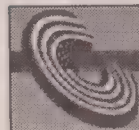
The Center for New Community

"The Center's Building Democracy Initiative is developing a lasting commitment, particularly within the religious community, to counter far-right anti-democratic movements in the Midwest. The initiative seeks to build democratic participation in the lives of communities and institutions, and to redefine public dialogue and discussion on democratic values."

Working in close cooperation with Christian, Jewish and other religious communities throughout the region, the Center's education and training events equip community leaders to respond effectively to the racism, anti-Semitism and other forms of bigotry accompanying far-right activity in the Midwest."

By providing consultation and organizing support to communities responding to far-right activity, and by working with other organizations to address public policy issues related to such activity, the Center is helping to build strong, democratic responses to this danger in our midst."

Access : <http://www.newcomm.org/>



The Leadership Conference on Civil Rights

"The Leadership Conference on Civil Rights is the nation's oldest, largest, and most diverse coalition of organizations committed to the protection of civil and human rights in the United States. Today, the LCCR has 180 organizations that work together in solving significant civil rights problems of the day. These organizations include groups representing people of color, labor unions, persons with disabilities, older Americans, major religious groups, gays and lesbians, and civil liberties and human rights groups."

Access : <http://www.civilrights.org/>



The Coalition for Human Dignity Information Center

"Founded in 1988, the Coalition for Human Dignity is dedicated to strengthening democracy, defending civil rights. Through strategic research, public education, technical training and organizing, the Coalition increases the ability of communities to effectively respond to the threat of organized racism, anti-Semitism, homophobia and sexism."

Access : <http://www.chid-seattle.org/chid/>



European Commission against Racism and

Intolerance

"Since its creation in 1949, the prime objective of the Council of Europe has been the development of a body of rules designed to protect the protection of fundamental human rights and their effective implementation. As a result of its work, the Organisation has accumulated a wealth of experience in promoting human rights. The Council of Europe today comprises 40 member States (1). It deals with racism - which extends beyond national borders - by means of a global approach covering a range of problems by society and, all, involving all member States on an equal footing."

Access : <http://www.ecri.coe.fr/>



European Crosspoint

"On this site you will find links to a lot of organizations all over the world, all of them working in the field of Human Rights, anti-racism, refugees, antisemitism, women, labour, antifascism etc. Also links to Jewish organizations, migrant organizations and others, all listed by continent and country."

Access : <http://www.magenz.nl/crosspoint/>



Expo

"Expo is Sweden's independent anti-racist magazine, published by Hillstiftelsen, Hill Foundation. The Hill Foundation has taken in honour of the intertid anti-Nazi Ray Hill, who spent several years infiltrating the British neo-Nazi movement. The European Nazi terrorist network, Expo's platform is a defence of democracy and freedom of speech, against racist, extreme-rightist totalitarian groups and ideologies."

Access : <http://www.hill.se/>



Healing from Hate Crimes

Children's Protection & Advocacy Coalition

"There is no single solution to addressing hate crimes that is right for all people. My response, though, is this: Look at it deeply, and know that I am not alone when people are targets of hate. I've read and read closely, propaganda on the Net. I've found it most disconcerting, and I've asked myself, 'Why does it exist?'"

Access : <http://www.thecoc.com/anti-hate.html>



Love Sees No Color

"The Love Sees No Color Ring was originally just 'Love Sees No Color,' a pre-webbing webbing (without actually being called a 'webbing'). It was inspired by the LATW, or 'Line Around The World' (the grandfather of all webbings). The Love Sees No Color Ring will graphically link web sites from all nations, all colors, and all peoples joining together in World Wide Web in support of improving race relations. Just like LATW, it is non-profit. I'm doing this because I believe in it, and I want to prove to the World that we can support each other."

Access : <http://www.austin.qlk.com/~crusader/mocolar.html>

Project Change

"PROJECT CHANGE is a national nonprofit dedicated to eliminating racism in the United States, located in 4 communities: Albuquerque, NM; El Paso, TX; Knoxville, TN; and Valdosta, GA. As a National Clearinghouse on/for anti-racism issues, Project Change has four (4) primary goals:

Dismantling institutional policies and practices that promote discrimination.
Easing tensions between majority and minority groups.
Promoting diversity in the leadership of key community institutions.
Stopping or preventing overt acts of racial and cultural prejudice"

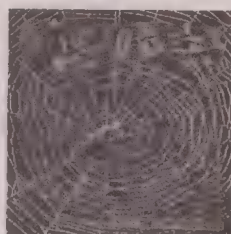
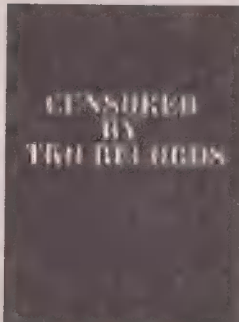
Access : <http://www.projectchange.org/>



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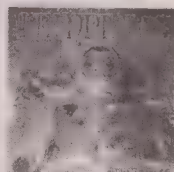
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THE MIGHTY MIGHTY BOSSTONES

An Interview with Joe Gittleman
by Jaymes Mayhem

The Mighty Mighty Bosstones are one of those bands that are hard to ignore. This East Coast band of regular-Joe types seem as if they have been peeling out their trash hybrid sound of punk and ska with a hardcore edge for about fifteen years and nine albums later, countless tours, thousands of shows, some old and new faces in the band and you have the core of the Bosstones. Still fronted by the unmistakable, impossible to replicate, and unstoppable Dicky Barrett, the rest of the crew alongside long time bandmate and one of the original Bosstones, Joe Gittleman, help to fuel the fire and energy that is the Bosstones. I had the chance to chat with Joe Gittleman backstage at this year's Warped Tour show at The Arrowhead Pond in Anaheim, California, about their new album, their new lineup, and life Bosstones style.

SKRATCH: So how has the Warped Tour been treating you so far?

GITTLEMAN: Great! But it's still early. I have seen these things get ugly. (laughs) No, seriously the Warped Tour is always a good time.

SKRATCH: Well if it's anything like yesterday's set then you guys have your hands full! I swear that is the most stuff I think I have ever ~~seen~~ packed into a thirty minute set!

GITTLEMAN: Seriously! We had the guy shot out of the cannon. What else?

SKRATCH: The wedding proposal!

GITTLEMAN: Oh yeah, the wedding proposal! That was really cool I thought. We did a few songs in there (laughs); that was good!

SKRATCH: Yeah, I would have to agree!

GITTLEMAN: Eh, that was just to kill time in between the big stuff!

SKRATCH: Speaking of songs, your set was

comprised of a lot of the new material. Tell me a bit about the new album, PAY ATTENTION.

GITTLEMAN: Well let's see. Sixteen new songs, new studio album from the Bosstones. I know it's been a

while; we toured a lot after the release of our last record (LET'S FACE IT), and when we got back we really wanted to take our time working on the new tunes. I think we did a really good job. I'll say that it's definitely one of my favorites; I say that now but I guess the newest stuff is what's freshest in your mind. But like all the Bosstones' records, we really put our hearts into it.

SKRATCH: This album seems a little more introspective than any of your past releases, what do you think?

GITTLEMAN:

Yeah that's right! For Dicky, who writes all of the lyrics, a lot of the stuff on this album was really personal, and I think he opened himself up a lot. He's kind of willing to be honest with himself now--well he always has really--but on this particular record, I think it was just kind of what he was going through. It's easy to write songs when you already have lyrics that mean so much you know? I think the songs came out really good.

SKRATCH: You can definitely hear the emotion behind a lot of the songs on this album. I also noticed that on this album there seems to be a lot of different musical flavors as opposed to past albums.

GITTLEMAN: Right! We really wanted each song to live on its own--be the best it could be. We really weren't concerned with the album as a whole, so we approached each song differently. The instrumentation called for not all the songs to be banged out as basic punk/ska songs. I don't



know, I guess we were trying to stretch things out a little differently.

SKRATCH: Well it definitely appears as if the sound has matured a little bit more.

GITTLEMAN: I would

hope so after fifteen years! (Laughs) You can't help but have evolve one way or another. Maybe our next record will be the most juvenile thing we've ever done, you know? But this is how we felt while doing this record.

SKRATCH: Speaking of evolving, I know there have been some changes in the band. Obviously Nate (Albert) has got some other things he's doing right now. How did that all come about and what has been the aftermath?

GITTLEMAN: The aftermath is I really miss Nate. I talk to him pretty much every week; he asks how the Warped Tour is; he misses it. About a year before we even started recording the record, he came to us and said, "Hey look, my mom has been really ill." I think he was con-

cerned about what it would be like having to leave the road for two or three years in what potentially could be some of the last few years of her life. He had some real issues about wanting to be a dutiful son. That's the kind of thing where you feel like you might be giving up a lot not doing something like The Bosstones but that's like a lifelong kind of regret if you could have been there to help your parents out or something. Basically, he had more important things to do; he's keeping himself busy with college and just keeping close to home.

SKRATCH: Definitely. In addition to Nate's stand-in, I also understand you have a new Bosstone, Roman Fleysher, formerly of The Hippos, who replaced Kevin Lenear. How did you hook up with him?

GITTLEMAN: It was pretty random actually. He's been with us for over a year now actually. He did a lot of the touring at the end of the LET'S FACE IT tour. We called Jango from the Stubborn All-Stars and told him we were looking for a new horn player, and he knew Roman, so we got him together.

SKRATCH: So looking back now, back in Boston, you first formed the Bosstones, cut the first demos, did you think you would be around this long? That you would be playing huge-ass festivals like this?

GITTLEMAN: No. We had no long-term goals back then. We were all about, "How are we going to get a gig on a Friday night in Boston?" when we were playing only on Monday nights. When we first started out, we were playing bars and over-21 shit, it wasn't until a year into it that we started playing all-ages gigs. We started playing in hardcore shows with bands like Slapshot from Boston, and that was when we thought, "Wow, a lot of people are into the band!" It's always been more of a day to day thing. As long as we can find something that interests us and as long as we enjoy being in the Bosstones, we continue. So we never really had any long-term goals so that way we didn't disappoint ourselves.

SKRATCH: You're on the Warped Tour right now; this will wrap up at the beginning of August. What's going on after this tour ends? Is there going to be a Bosstones solo tour?

GITTLEMAN: Yeah, we're going to go out and do some touring in September and October, probably a month or two, a headlining tour of the U.S. and Canada.

SKRATCH: Any idea who you are

going to be taking out with you yet?

GITTLEMAN: Don't know yet. We have a lot of ideas, but we are not really sure yet.

SKRATCH: Ok, last question. This whole Napster thing has been all over the media lately. How do you guys feel about the whole Napster situation?

GITTLEMAN: You know I've been asked that question a lot lately, and I suppose I should really take the time to have an informed opinion about this, but personally I really don't care. I feel like personally we've gotten a lot from people over the years. The fans have really supported the Bosstones. They have bought the records, paid to see the band live, so if somebody gets something for free along the way, I can't really complain. That's my opinion, at the same time I am not having millions of dollars taken out of my pocket. I can see why Metallica is upset, but at the same time, they have gotten so much from their fans already!

SKRATCH: That is so very true! Well I know you need to go get ready for your set, but I wanted to thank you for your time, I hope the rest of the tour is great, and I can't wait to see you guys when you come back through So. Cal.

GITTLEMAN: Thank you, we appreciate it!



cerned about what it would be like having to leave the road for two or three years in what potentially could be some of the last few years of her life. He had some real issues about wanting to be a dutiful son. That's the kind of thing where you feel like you might be giving up a lot not doing something like The Bosstones but that's like a lifelong kind of regret if you could have been there to help your parents out or something. Basically, he had more important things to do; he's keeping himself busy with college and just keeping close to home.

So he came to us and asked us how we wanted to handle it.

Did we want to get a new guitar player



The Bosstones are currently on tour with The Warped Tour through August 7th, and you can look out for the Bosstones to headline their own tour later this fall. The new album, PAY ATTENTION, available on Island/Big Rig records, is in stores now; and if you want to find out the up to the minute scoop on the band, you can visit their web site on the world wide waste of time at <http://www.bosstones.com>.

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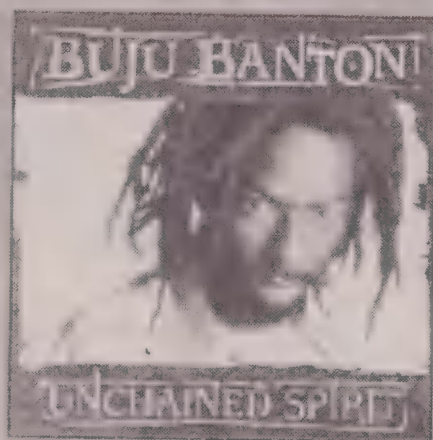
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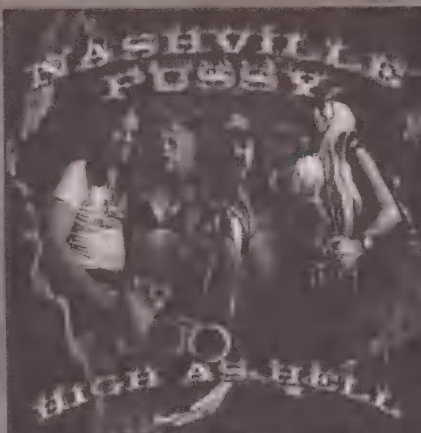
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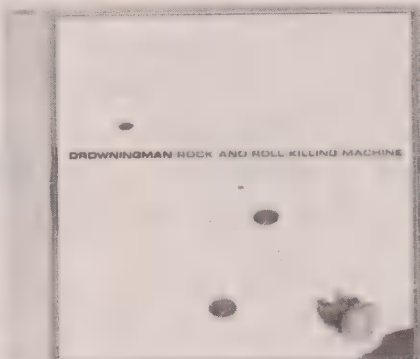


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T.S.O.L.



by Marcia Taylor

TSOL is one of Orange Country's best known punk bands. After releasing two albums in the early '80s, the band went through changes in personnel, with some members leaving for other projects. All stayed active in the music scene. Vocalist Jack Grisham had several bands--Cathedral of Tears, Tender Fury, and the Joykiller--some of which included other members of the original TSOL. Drummer Todd Barnes passed away earlier this year and has been replaced by Jay O'Brien. Also returning from the original lineup are Ron Emory on guitar and Mike Roche on bass. I had a chance to talk with the band after its set on the second day of the Warped Tour in Anaheim.

SKRATCH: Jay, how long have you been with the band?

JAY: I was the closest thing Todd had to a brother. I lived with him from the time I was 17 until I was 23. I was his roadie, so basically, I've been hanging around with these guys since I was 11. I've actually been playing with them for 5 1/2 months.

SKRATCH: How is the scene different now than it was when you started out in the early '80s?

JAY: The scene is all corporate now. The big wheels turn everything.

SKRATCH: How do you feel about being on the Warped Tour?

RON: Well, it's a long day, with only half-an-hour to play. I wish the sets were longer. We never did any of these big, corporate things before. We did the Social Chaos Tour. That was great. We played with the UK Subs and the Vibrators and lots of bands who inspired us when we were young.

SKRATCH: Ron, how do you find the scene different these days?

RON: It's so safe these days. You can't say anything.

SKRATCH: During your set, Jack made some remarks about the band having gotten into trouble on the tour. What's that all about?

RON: In Fresno, they were throwing condoms on stage. So we invited someone to come up and show how to put one on. So this guy came on stage, and he got his equipment out, but he couldn't do it. He said it was broken. They said we were encouraging people to throw things.

SKRATCH: That would probably also cover Jack's remark about not encouraging public nudity, too.

SKRATCH: Do the kids who come to see you play these days seem different than the kids in the early days?

RON: Yes, definitely. In the old days, we'd open the back door to a club and invite the kids in. In the old days, they'd come in. Now, they say, "Won't we get in trouble?" And if they knock over a barricade, instead of rushing the stage, they put it back up.

SKRATCH: So why did you choose to wear a skirt today?

JACK: I always wear a skirt when I perform.

SKRATCH: I saw you a couple of months ago at the Rhino Room, and I don't think you were wearing a skirt.

JACK: What was I wearing?

SKRATCH: I'm pretty sure you were wearing pants.

JACK: Pants or a skirt.

SKRATCH: Mike, how do you feel about being on the Warped Tour?

MIKE: I love it. I love the circus-like atmosphere, the camaraderie with the bands. It's run very well; the bands get on and off without any time in between. I have a short attention span, so it's really great for me. It's the best thing we've ever been involved with. And the audience has been very receptive, very cool.

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SKRATCH: Jay mentioned that you guys are working on a new album. Tell me about that.

RON: We haven't started recording yet, but we've been writing. It should be out by the end of the year. We're signed with Nitro. It's kind of hard to go back to playing the old style. When we made the first record, I'd only played for a year and never taken a guitar lesson. In fact, I've still never taken a guitar lesson, but I do have more experience. It's hard to regress.

SKRATCH: How do you guys work on your music?

JAY: Jack mainly writes the lyrics. Mike, Ron, and I do the music.

SKRATCH: Jay, do you find it hard to go back to the old style?

JAY: No. I have the same style as Todd, so it's not hard.

(FROM CRASH)

SKRATCH: TSOL's lyrics have always been political. Do you think they are still relevant?

RON: The stuff that we didn't agree with then is still going on now.

SKRATCH: Do you feel that your fans are open to hearing new stuff from you?

JAY & RON: Yes.

RON: We played two nights at the Troubador, and we sold out both nights. The first night, all our old buddies showed up, bringing their kids. It was like they were reliving the old days. The next night, it was all fourteen- and fifteen-year-old kids just going nuts. We've done shows with Pennywise and NOFX. It's kind of weird seeing the kids getting dropped off by their parents, like my parents used to drop me off to go surfing.

SKRATCH: I guess in the old days, par-

DOORS OPEN! HERE THEY COME!

... didn't support their kids going to see bands like TSOL and the punk scene in general.

RON: No.

SKRATCH: Do you notice anything different when you play a show with younger bands?

RON: The thing I notice with us is that the kids come up and ask why we are so much more intense than the other bands.

SKRATCH: Do you feel that way?

RON: Yes, I feel a lot more intensity and urgency when we play now.

SKRATCH: So, Jack, tell me about the new album.

JACK: None of the writing's been done. We've gotta get a feel for the record, then do the lyrics.

SKRATCH: As the person responsible for writing the lyrics, do you believe that your lyrics from the first albums still hold true?

JACK: Yeah. A lot of the stuff comes from Jefferson. He wanted to have a revolution every hundred years. Some things don't change. Governments still treat people badly.

SKRATCH: Your lyrics are very literate and thoughtful. What is your inspiration? Do you read a lot? How do you write your lyrics?

JACK: I do read a lot. I do the lyrics in tongues first, just "blah, blah, blah" to the music. Then the words come out all at once, and I write them in pen, no eraser.

TSOL

SKRATCH: Do you write all the time? JACK: No, I save it for when I NEED to write.

SKRATCH: Are you glad you're still involved in the music scene with TSOL?

JACK: It's fun. The stuff we're doing is still relevant; it isn't dated. I do this because I love it, obviously not for the money. A lot of the kids don't realize that they make more money working at Burger King than I do in music.

SKRATCH: How are you telling me that the kids are different now, sort of more conformist than they were in the old days. What do you think?

JACK: Yes. Back then you had to be pretty fucked up and have problems to be into the scene. And just being in the scene brought you more problems, like getting shit when you went to the liquor store.

SKRATCH: You seem like a person who is very anti-authoritarian by nature. Is that true?

JACK: My first response to any kind of authority is "Fuck you."

SKRATCH: Why do you think that is?

JACK: My house bred "willful disobedience."

SKRATCH: Why?

JACK: My dad was a hardcore military type of guy.

SKRATCH: So that was it?

JACK: Of course.

SKRATCH: Let me ask you about "Code Blue."

JACK: It was written as a joke!

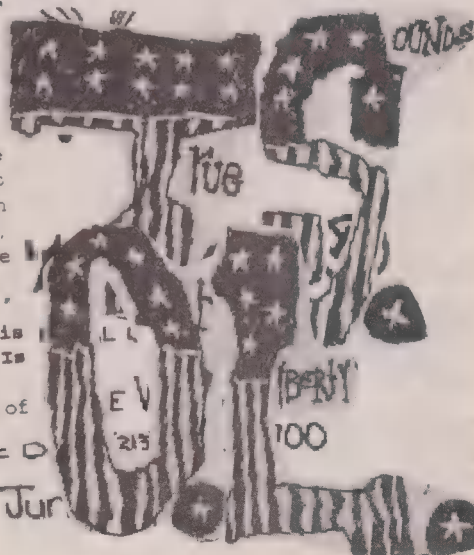
SKRATCH: I didn't mean that I thought you really wanted to fuck head girls! It's just that my daughter and I have had these discussions between us and between a lot of guys we know who LOVE that song. The guys always maintain it's not sexist, because it's just putting down snobby girls.

JACK: It's VERY sexist. There WERE girls like that at school, but the girls at school were actually very nice to me. Everyone has been, really.

SKRATCH: It's just when you're young, you think stuff like that is cool, then you have kids of your own . . . and you wonder. . . .

JACK: I have two daughters. I'm really conscious now about watching out for girls. I always make sure that none of the girls in the pit are getting messed with.

SKRATCH: That's good. Thanks for clearing that up and for taking the time to talk.



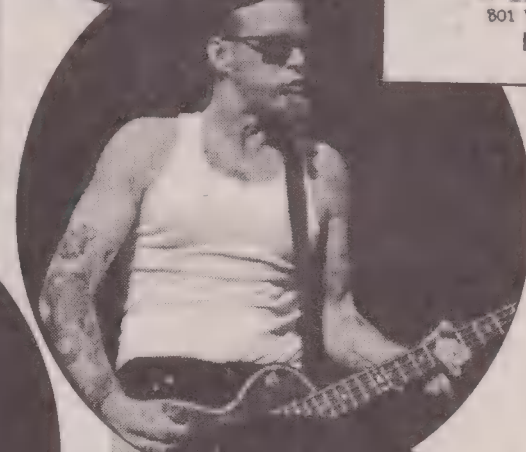
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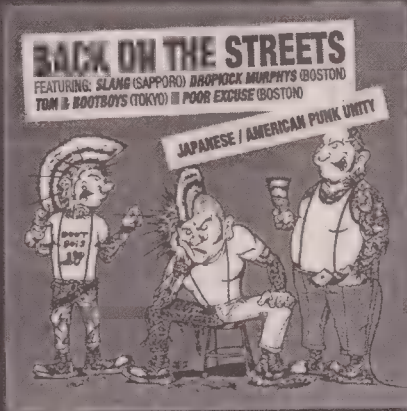
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THE IMPOSSIBLES

INTERVIEW BY DUG



If you've ever known the fear and trepidation of booking a band that didn't show, you know what was going through the management's mind at Anaheim's Chain Reaction on a recent Friday night. One of the most popular bands booked for the evening was Austin-based The Impossibles on a reunion tour. The club was packed, the band scheduled before The Impossibles was on the last song of their set, and still no Texas license plates in the parking lot. Just when the frustration of shuffling the lineup began to sink in, a primer-gray late-'80s Dodge Ram van lurched into the parking lot. Sure enough, it had Texas plates and four musicians ready to play their hearts out. Damn the sound check, screw the warm-up and intro, The Impossibles plugged in their guitars and lit into a 40-minute set that had the crowd sweating and screaming for favorites. After the gig, we caught up with Rory, the lead guitarist and vocalist, to ask him about his "totally amazing" band.

Skratch: Nice set, we almost thought you weren't going to make it.

Rory: We just drove straight through the desert from Mesa, Arizona. Evidently, that wasn't very good

for our '86 Dodge van. We broke down in Palm Springs. The people there were very nice to The Impossibles because they didn't tow us for the hour that we had to let our van cool off. So for that, I'm eternally grateful.

Skratch: There were a lot of people pretty grateful here tonight that you guys are back together.

You sing and play guitar, who are the rest of The Impossibles?

Rory: Gabe plays guitar and sings also. He's the more singy voice, and I'm the more screamy voice. There's Craig the bass player, and Ty is the drummer.

Skratch: Who writes most of the songs?

Rory: I do.

Skratch: You've got some great tunes. How long were you guys broken up for?

Rory: We were broken up for two years. Some of us wanted to go to school, do stuff like that. We didn't really know what we wanted to do. Everybody was going in different directions. Two years later we started talking about it, and everybody was willing

to start playing together again. It's worked out positively amazing.

Skratch: So how long have you been back together now?

Rory: We got back together in December of this last year. We started writing and recording and then went out on the road for the first time in the beginning of June.

Skratch: So what's the new album?

Rory: It's called RETURN, and it's in the stores right now. It's on Fueled by

Ramen Records.

Skratch: Before that, you had the anthology album. What did that consist of?

Rory: It was a collection of our self-titles and an EP and some compilation tracks, a few demos, and stuff like that. Basically, it was a way to get out everything that we had and also package some new artwork. The artwork off the older records was kinda not very good. It was on Fueled By Ramen, but it was done back in the day when

everything that we had and also package some new artwork. The artwork off the older records was kinda not very good. It was on Fueled By Ramen, but it was done back in the day when everything was done super-super-cheap. It was a way to be able to put all those songs back together and re-master them.

Skratch: Have you got any favorite bands in Austin?

Rory: Oh God yes! There's The Peabody's, an amazing amazing band, kind of Fu Manchu-ish--like '70s rock but totally amazing. There's a really good band called Recover, who are amazing. Right now, there's some real good bands in Austin. There's a band called The Rhythm of Black Lines who are pretty totally amazing. I'm sure you've never heard of any of them, but you will.

Skratch: So what tours have you got planned, and who are you touring with?

Rory: We're heading back to Texas next week with Slow Gherkin and the RX Bandits. Then we'll shoot out and pick up Less Than Jake. We'll start opening for Less Than Jake and New Found Glory in South Carolina. Less Than Jake is pretty tightly involved with our label, Fueled By Ramen, and we've known those guys forever since back in the day. Going out with them should be really good.

Skratch: Do you do much touring in the South?

Rory: Well, Austin is like a big col-

lege town, so it's kind of like an oasis in the middle of Texas. We play more in the Midwest. We try to avoid Kentucky and Alabama. There's no places to play. You get out there and even like in Memphis--a really big city--there's only one club to play at and nobody comes to the shows. So we usually end up going to Florida and up the East Coast and just try to avoid that whole area. You end up skipping from New Orleans to Pensacola.

Skratch: So you've played in Chicago?

Rory: Oh yeah... we played at The Fireside Bowl last month, and it was totally amazing.

There were like 400 chicks there, and it was totally amazing because we've never played there before. We played with a really good band called The Ultimate Fakebook. We're touring with them in August.

Skratch: Have you heard of the band Thee Impossibles?

Rory: With an extra "e"? Yeah...they started a year after us, and then I guess they changed their name when they found out we were around. When

guess.

Skratch: Have you got any wacky road stories?

Rory: Oh man. Ok, at the last show, a guy got an Impossibles tattoo. I thought that was pretty wacky. I would never...I mean I'm in The Impossibles, and I would probably never in my life

get an Impossibles tattoo. I don't know; I just couldn't imagine it.

So there's this guy who comes back-stage, and he's got a tattoo right on the back of his calf. He said he just got it that week, and I was like "Oh..."

Skratch: Is he stalker material?

Rory: No, he was just a super super nice guy. We've got

some super fans that are scary, but he's not one of them.

Skratch: So what do you see in the future?

Rory: Everything so far has been so amazing. I can't imagine it getting much better. I've thought that for a while and it keeps getting really amazing. As long as we're just really happy to be on the road and touring, we'll keep it up.

Skratch: You guys were great. Good luck and have a great time.

Rory: Thank you very much.

If the power packed show at Chain Reaction is any indication, these guys will be touring for a long time. Take the time and the effort and catch this band if they're coming to town, you won't be disappointed. After all, The Impossibles are like "totally amazing."

Hanna Barbera had a cartoon called The Impossibles where we all took the name. We all watched it, and I guess all the bands just scrambled to pick up their own variation of it. We got to stay The Impossibles because we were pretty much the first, I guess.

we broke up, they probably figured it wouldn't be a big deal. Now we're back together, I don't know what they're doing.

Skratch: They've still got the extra "e." They're from Norco, the weird cowboy town near here.

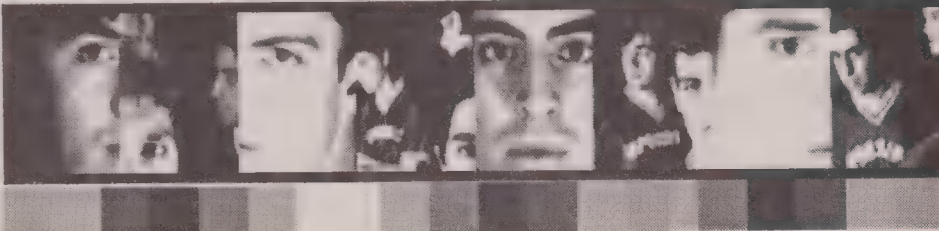
Rory: Really? Are they here tonight? (Rory looks around furtively as if he's ready to trade some vowels.)

Skratch: No, I don't think so.

Rory: Too bad. The honest truth is we all stole the name. There's like four or five of us. They've all changed their names subsequently, just because Hanna Barbera owns the name.

Skratch: So it's a cartoon name?...

Rory: Yeah, Hanna Barbera had a cartoon called The Impossibles where we all took the name. We all watched it, and I guess all the bands just scrambled to pick up their own variation of it. We got to stay The Impossibles because we were pretty much the first, I





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TEXAS TERRI + THE STIFF ONES

INTERVIEW BY LIZ ORTEGA

"I MAY BE EASY, BUT I AIN'T CHEAP!" IF ONLY ALL THE WOMEN IN AMERICA COULD STAND BY THAT PHILOSOPHY, THIS WORLD WOULD BE A BETTER PLACE! I THINK THERE IS ONLY ONE WOMAN, THUS FAR, THAT CAN PROUDLY STAND ON A STAGE AND BELT OUT THOSE WORDS WITH SO MUCH CLASS; AND THAT WOMAN IS TEXAS TERRI. TEXAS TERRI AND THE STIFF ONES GIVE A NEW MEANING TO TRASH ROCK--THEY SHOCK TO ROCK AND ROCK TO BAWK! THEY ARE ONE OF THE MOST ALIVE BANDS OUT OF LOS ANGELES AND ONE OF THE FEW BANDS THAT CAN DELIVER AN EXCEPTIONALLY SEEDY PERFORMANCE THAT ENTICES RAUNCHY BEHAVIOR! THE UNTAMED REDHEAD AND HER STIFF ONES HAVE BEEN TOURING RELENTLESSLY IN SUPPORT OF THEIR SELF-PRODUCED ALBUM EAT SHIT. THEY PERFORMED AT THE GLORIOUS WARPED TOUR IN ANAHEIM, WHERE THEY GAVE THE CROWD A TASTE OF WHAT REAL, BALLSY, TRASH ROCK 'N ROLL SHOULD SOUND LIKE! LET ME TELL YOU, IT NEVER FAILS--THEY ALWAYS SEEM TO CAPTIVATE AND ENROSS THEIR AUDIENCE WITH THEIR MUSIC! THEY PLAY AMAZINGLY AND THEIR HARD WORK SHOWS IN EVERY PERFORMANCE. I CAUGHT UP WITH TEXAS TERRI AND GUITARIST EL DON HUBBARB SHORTLY AFTER THEIR SET AND ENGAGED THEM IN A RATHER STIMULATING CONVERSATION. ALL I HAVE TO SAY IS THAT THIS BAND IS THE MOST REAL, HUMBLE, HARD WORKING GROUP OF ROCK 'N ROLL PREAKS I HAVE ENCOUNTERED. IT WAS WILD MEETING THEM, AND I THANK THEM FOR POLLUTING MY MIND WITH GREAT MUSIC!

SKRATCH: Have there been any changes in the lineup since your last release, *EAT SHIT*?

DEMON BOY: Since the release of the record? Yes, there have been changes.

TXTERRI: First of all, I'm Texas Terri. I'm the vocalist. That's El Don Hubbard, but I call him Demon Boy. He plays guitar.

DB: I'm Demon Boy!

SKRATCH: Now, why do they call you that?

DB: I was getting over a six-year relationship with this girl, and she [TxTerri] thought I was a sweet angelic--whatever! The woman in question walked into the room, and she [TxTerri] noticed the expression on my face turn into this intense, evil hatred....

TXT: And I tapped him on the shoulder and said "Someone just walked into the room that you can't stand, right?" And he's like "Yeah! How could you tell?" And I said "Because your angelic face turned into a demon, so I'm calling you Demon Boy!" He's the guitar player, and we've had the same rhythm section for almost a year now. That would be Terry Love--but I had to change his name to T Ray Hooker because there couldn't be two Terri's in the band. He plays bass, and he used to play in Rocket 88. James--Jimmy Rage--is the drummer.

SKRATCH: *EAT SHIT* was released a while ago, correct?

TXT: It was released two years ago!

SKRATCH: Two years ago, wow! Tell me you're working on a new album!

TXT: Yes, we are! It will probably be released by the end of the year. We're writing songs right now, so that's why we won't be playing out as much.

DB: The reason why it took awhile for us to put another record out is because we've been working this fucking record, *EAT SHIT*, like insanely!

TXT: Touring like a motherfucker! We just got back

from Europe....

DB: And that's what it takes when you don't have distribution, and now we've got it!

TXT: We're re-releasing *EAT SHIT* on Junk Records in a couple of months, and it's got an additional track. We may call it *EAT SHIT PLUS ONE*! We're really happy to be releasing on Junk, because they work really hard. Nancy [Farber] is amazing and Lou--what can you say about Lou? He smokes big fat cigars! They are so behind their bands....

DB: And they aren't doing things behind their bands....

TXT: And they stay out of their bands' way!

DB: There's some integrity there that we really dig as well as their roster--their roster looks great! They just have great taste!

TXT: Yeah, and it's all the same type of music...TRASH ROCK!

SKRATCH: The best kind! Terri, you have been compared to Iggy Pop. What do you think about that?

TXT: Well, I can't wait till people compare people TO ME!

SKRATCH: Well, I don't think anyone can come close to being like Texas Terri!

TXT: Really? Well, thank you! I never tried to be Iggy Pop first of all, but Iggy can only be Iggy. Now if I have the same stigma and energy as him--that's good. If people compare our music to the Stooges, it's the feel of the music because our songs don't sound anything like Iggy and the Stooges. But if it's the feel, so be it.

DB: I remember when I was younger, the first time I ever heard the Stooges. The thing I loved about them is that they had a vibe that made you feel really good and just SEXY! That empowered me...I love a lot of different types of bands; and when I listen to

other people's music, I do not try to sound like them. I try to take a little bit of what I like out of everyone.

TXT: And you know what? If we're compared to Iggy and the Stooges then that means that we have a fucking AWESOME future because we're like the blackest of the black sheep! Most people in the industry won't touch us with a ten-foot pole, and Iggy had that same struggle. Also, his music stood up through time, and that means we're going to stand up through time--if that's the case, that's cool! I just had a report from somebody that gave this person our old demo tape, and the guy listened to it and said it was the best thing he's heard since the Stooges! He didn't say that we sounded like the Stooges...but Demon Boy was saying, if there's a sexy, sleazy feel to our music, we're the luckiest motherfuckers on the planet!

DB: Also, there's a real desperation...we've been at this a long, long, long time! There's nothing else I could imagine doing, and that makes you desperate to do your fucking music and keep the band alive. You got the whole world against you and not to mention a lot of bands against each other within the same band! It's hard to find the right people. It's just so hard to get your band out playing and to keep them playing in the band for years.

TXT: Honest and real--that's all you got anyway. We couldn't live any other way, except being honest and real.

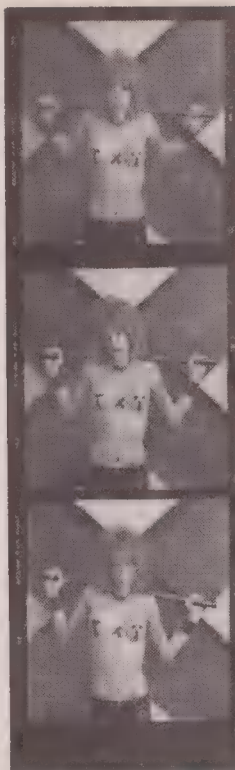
DB: But I WANNA GET PAID!

SKRATCH: I think we all want to get paid!

DB: If the brothas can get paid--I can get paid!

SKRATCH: True dat! Can I get an AMEN?

TXT: Things are looking up for us. We've got a couple people in our corner that love black sheep, and they have connections and they're helping us. We're so lucky because we hear about all these people getting signed and all this stuff...we've got these two



people, which we'll tell you later, so you'll have to interview us again. You'll know in about two months who they are!

DB: We're lucky because the people that are working with us and helping us do it out of love. There ain't no money right now, and that means so much more to me. It's really cool to have people real-ly busting their ass and going out of their way because they believe in you and do it out of love. Giving something back is a good thing to do.

SKRATCH: You guys are a hard working band, so I'm sure everything will work out for you guys. I'm quite sure! So, how did you guys land a spot in the Warped Tour? You guys are the last band I would expect to see at an event like this.

TXT: KEVIN LYMAN HAD FUCKING BALLS! He's known me for a very long time, and he didn't know that I had another band until we played last year because Linda Perry requested that we play on the same stage with her at the Gay Pride Festival in West Hollywood.

SKRATCH: You guys played at Gay Pride? Now, what was that like?

DB: We pop out in all kinds of places.

TXT: It was amazing! Kevin was in charge of that stage, and he saw our band and said "I didn't know you had another band. You guys are fucking great! Call me up--I'll put you on the Warped Tour." He was a man of his word--and he had the balls to do it--and THANK YOU VERY MUCH, KEVIN! We'll play a show for you any day!

DB: See, that would be something that would help any band. It's like, we show up and we play our fucking asses off. I don't think we've gone one or two weeks without a gig in the last five years. There were times when we knew gigs were going to be crap, but we did them anyway. We always try to give one hundred percent! We weren't the kind of band that anyone wanted to touch or sign. People that would turn their noses up at us when we asked them to put a record out for us are now calling us wanting to put a record out. Shit like that happens, and it's a roll of dice, man. We do this because we love to play, and if Terri and me don't play--that's the end!

TXT: I actually want to thank Jerome from Burning Tree Records for having the balls and putting out our first record, and I'm really sorry that things turned sour. We do appreciate the effort that was put into it, and we'll always love you for that. We're really sorry it didn't turn out, Jerome! We needed MORE--because we never shut up and we always want more!

DB: He did a damn good job...it all started out with the best intentions and on a friendship level and it

turned into something else on his part and ours. That's all I'm gonna say about that. But, we love you for that!

TXT: He took pride in giving us the graphic design and the artwork for the record, and a lot of labels won't even do that. He took pride in what he put out for us.

DB: He really loved our band, and for some reason, people thought the music we were playing was like "What?" And a bunch of shit like that.

TXT: A lot of people won't touch dangerous bands, and rock 'n' roll is supposed to be dangerous.

SKRATCH: What do you think makes Texas Terri and the Stiff Ones a dangerous band?

TXT: We're real...we're not up there playing it safe on stage. We get in people's faces and sing and play from our hearts! A lot of people don't do that. That's one thing I love about Iggy--that he's real and dangerous!

DB: Another thing, Terri will take off her clothes to shock you...you know what? I'm gonna say what I fucking think--I think this is a youth-oriented industry. They like to take young kids that are impressionable, easy to form, and won't say "No." They want someone that says "Yes, yes, yes" and be polite and go along with them. In the end they get screwed.

TXT: Here's a sick example. Some friends of mine...there's a record label that just signed these kids. They don't really know how to play so they [label] had these older guys that have been around forever, that know how to play, write songs for these kids, perform them in the studio for them so that they could learn these songs and they're already signed! It kind of upsets me that these older guys who, I think, are just frustrated musicians because their bands didn't make it, are in the studios doing this and getting paid. This is what goes on, man.

DB: They take all the tension, all the piss and vine-

a handful of venues, you have to have all this high tech shit, it's too expensive!... Fuck that! I ain't got time for that!

TXT: That's what the wonderful thing is about the people that are helping us right now: they believe in what we do, and the season is perfect for what's going to happen with this. It's perfect! Because it's time to break the monotony and...

SKRATCH: It's time to ROCK!

TXT: YEAH! It's time to break the monotony of the "safe" bands. We just played Europe, and everyone went fucking wild! It was a great experience! When we get that next record out, we're going to tour and tour and tour!

DB: I hear some critics say "Nothing new here. Nothing new here," when they're describing a lot of rock bands, and you know what? Fuck you with your "There's nothing new here!" And what I mean by that is...there's never been a Texas Terri, and there's never been a before. Sure, I'm playing the same chords and this and that, but the individual makes it new. That's what people are missing.

TXT: Tell our audiences that we're not exciting. They go FUCKING NUTS! They laugh at that shit! We have so many people at our shows that go nuts saying that we changed their life--that we cured the common cold. Are you going to listen to the critics or listen to the fans? I believe you gotta listen to the fans, because they're the ones that bring the fucking love back to us and they're keeping me going!

DB: WE LOVE OUR FANS!

TXT: WE LOVE OUR FANS! Thank you for fucking loving us because we fucking love you back!

SKRATCH: You guys are doing the Vegas Shakedown in August. I am eagerly awaiting the shakedown! That show is going to be KILLER!

TXT: OH YEAH! That show is going to be so much fun! You know the Warped Tour will be there like a week before Shakedown, but they'll be playing outside in the sweltering heat, and we'll be inside in a ballroom with the air conditioner! That's how you gotta do it in August in Vegas! We'll be happy to see you there with your shiny red lips!

DB: Yeah! Rock 'n' roll is meant to be played indoors, at night, and in smoky fucking rooms!

SKRATCH: Besides the Warped Tour and Shakedown, are you playing locally?

TXT: Yeah, we are playing in Long Beach on August 4th with the Vice Principles for their record release party. They're the guys from the Humpers--Scott and Billy from the Humpers and

Jeff is playing. We're looking forward to that! So, we will be back in Long Beach.

SKRATCH: We will look forward to your arrival, Terri! Thanks so much and keep rocking!

Check out Terri and the Stiff Ones at: www.texas-terri.com



gar out of it. The whole thing is so categorized right now to the point where they could take the whole image and organize it so it's easier to sell. "Ok, so you group of people need to trust in this and that and dig this type of sound and you bands sound this way." It's all the media and TV and trends." Here's a good example: "ELECTRONICA MUSIC TAKES THE WORLD BY STORM. GUITAR IS OUT!" I mean, what the fuck is that? There will always be an organic rock 'n' roll band--it's the easiest thing to put together and you don't have to go to Guitar Center and buy these little fucking gadgets that break and are always out-dated every five seconds. Then if you play this "elaborate" music that's "technology," guess what: there's only

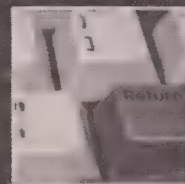


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A TRIBUTE TO THE MISFITS

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One of the most influential punk bands, The Misfits, are paid tribute to in HELL ON EARTH. Misfits classics such as "Hollywood Babylon", "Green Hell" and "Riotous Of The City" are reinterpreted by acts including The Electric Hellfire Club, The Hellraisers and The Backyard Bats.





GC5

photos by: Chuck Lambert + Andrew Brinley

INTERVIEW BY: LIZ ORTEGA

The GC5 have got to be the most intriguing punk rock band to surface in a long time. In fact, I think they are one of the most fascinating bands around. From intelligent lyrics about social issues and injustices to the rhythmical guitars and exploding drum leads, the GC5 are articulate and methodical--yet their raw fury and intense sound make it impossible to refrain from complete pandemonium! Pete Kyrrou's forceful vocals and ball-busting guitar duties rip through every song without mercy while Doug McKean shares the same gratification with his melodic backups and creeping bass lines. Drummer Dave McKean generates a stream of hardcore skin beats that intertwine with Chris Yohn's unruly guitar leads. The GC5 are straight-up rock 'n' roll with an array of musical tastes, and their debut album, *KISSES FROM HANOI* on Outsider Records, is definitely one fist-pumping, boot-stomping, Oi-chanting experience! Guitarist Doug McKean was nice enough to take time out from their busy tour with the amazing Hudson Falcons to answer a few questions. Here goes...

SKRATCH: At the band's inception in early '96, the song content was more on the satirical and facetious side. What prompted the transition from your humorous songwriting style to a more serious and profound style? Do you consider your songs to be "serious?"

DOUG: When we started, Dave and Pete were writing all the songs, so naturally the songs reflected that. Once I joined, I just gradually took over more and more of the songwriting duties, and I definitely don't have Dave or Pete's sense of humor, so that just sort of faded away. I definitely consider our songs to be serious, although I don't think we're the type of band that you come see and think about while you're listening to us. It's not that weighty--it's still obviously a hell of a lot of fun playing rock 'n' roll, but I'm personally of the opinion that bands who sing about masturbating should hang it up.

SKRATCH: You have released a few 7" and splits with various labels--how do you feel about your latest full-length, *KISSES FROM*

HANOI on Outsider Records?

DOUG: It's definitely our strongest release yet. Actually, we were all really happy with the last 7" [*PRICE OF SECURITY*] too, but the full-length definitely shows what we're doing now, which is a lot more focused than our early stuff. We're really happy about it.

SKRATCH: *KISSES FROM HANOI*--are you referring to the Finnish glam rock band from the '80s, Hanoi Rocks? I'm kidding. What triggered the title for this album?

DOUG: The songs were written at a point in my life--and to some extent, in Pete's life--that the world was getting bigger for us. *Kisses from Hanoi* is a caption from postcards that French soldiers sent home during the French occupation of Vietnam. Political connotations aside, the songs relate to how a soldier would feel leaving home and finding a very confusing world. The tension between the very pleasant greeting on the postcards and the gruesome picture on the postcards (heads of executed communists) is the same tension that greets

young people who care to engage themselves in the world, and that tension is where a lot of the songs come from.

SKRATCH: How long did it take you to get this album out? How difficult has it been to find the right "people" to help you out with this album?

DOUG: It took a while. First we screwed around with the artwork forever. Then we sent it around to labels, which took longer yet. Finally, we agreed to do it with Outsider, and all has been well from that point. Overall, it took about 8 months between finishing recording and the record coming out, so it's really nice to have it out now.

SKRATCH: You have amazing songwriting abilities--tell me what inspires your thoughts and what makes the lyrics so meaningful?

DOUG: My songs are just reactions and my interpretations of things that happen around me or to me. I'm very happy if people find something meaningful in that. I



hope they do.

SKRATCH: What does GC5 stand for?

DOUG: It's a tribute to a friend of ours who passed away.

SKRATCH: You guys are quite young. In fact, I'm amazed that the youth of today is dabbling into more serious issues that surround our society. It's a good thing that there are bands like yourselves that push a message

and back up what you say. What important political/social problem(s) do

you see affecting our society?

DOUG: There's a lot of them--too numerous to mention--but I guess in very generic terms what we're faced with today are just different manifestations of the same basic problem. Some people suffer while others profit from it. This is true in the workplace, between the First and Third World, and in our personal relationships. The



society we live in enforces these inequalities and creates antisocial behavior. So, there's a million issues based on a couple more fundamental problems.

SKRATCH: I see that you have a liking to the works of Howard Zinn. I was introduced to that author by another working class stiff (joke)! A People's History of The United States...have you read that book?

DOUG: Only the parts about Christopher Columbus, but I have read a pretty broad spectrum of his writings about race, law, war, and the practice of history, etc. I'm a history major, actually. He's a major influence.

SKRATCH: You have an early street punk sound. Without getting into musical inspirations, tell me what you would consider to be your sound? Do the GC5 prefer to steer away from categorization and genres? Are you just a



"To me, calling yourself an Oi! band limits your appeal. We never set out to be the type of band that only appeals to skinheads or only appeals to punks or whatever."

band that incorporates Oi/street punk rock?

DOUG: To me, calling yourself an Oi! band limits your appeal. We never set out to be the type of band that only appeals to skinheads or only appeals to punks or whatever. That's the music that we love, so that comes out in our sound, but I don't think we're a band who's just out there aping the same old stuff. I would say our sound is heavily based on our love of Oi! and street punk but with a good deal of melodic influence and hopefully, plenty of our own personality as well.

SKRATCH: You are currently on tour with the Hudson Falcons. Who will you

be bringing along for the West Coast invasion?

DOUG: We're coming out by ourselves, actually, which we're a little scared about. It should be interesting. We're doing a few shows here and there with the Stagers from Dallas, TX--who kick ass. Other than that, just hooking up with different people pretty much everywhere.

SKRATCH: Tell me about "Bodies." What's the story behind that song?

DOUG: It's a contrast between the images of bodies that I saw during the Kosovo bombings and people around me at the same time who shot their mouths off too much while they were completely talking out of their ass, if I may mix my metaphors. I found myself much more revulsed by the bombings based on what I saw of it than by people who had obviously picked up their first Noam Chomsky book the week before. While I definitely encourage people to read stuff like Noam Chomsky, they should read it

and synthesize it and deal with the world based on a new way of looking at things rather than making the most strident and inappropriate statements possible at all times to show off how "political" they are.

SKRATCH: What's next for the GC5? Are you working

on any new material?

DOUG: Oh yeah. We've got 2 new songs coming out on a split 7" with the Hudson Falcons on Cyclone next month. We've got about 10-12 other new songs we're working on, so we'll be busy one way or another.

SKRATCH: In closing, I'd like to thank you for this interview. I wish you well on your musical endeavors. Any words of wisdom you'd like to share?

DOUG: If I had wise words, I'd be the first to share them, but I don't. Thanks for taking the time to do the interview, and good luck with the zines.

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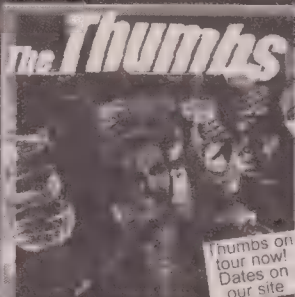
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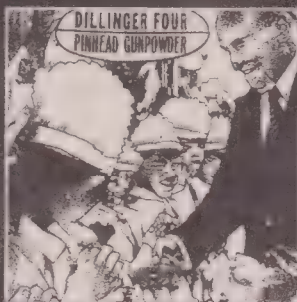
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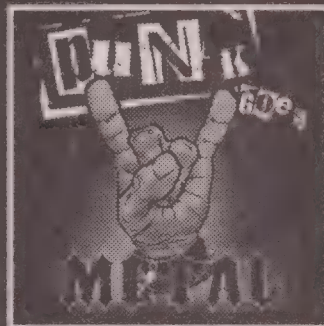
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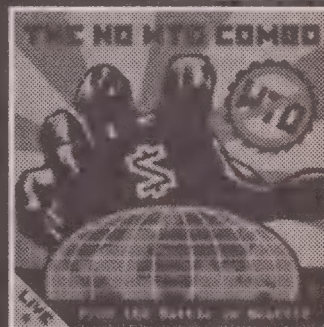
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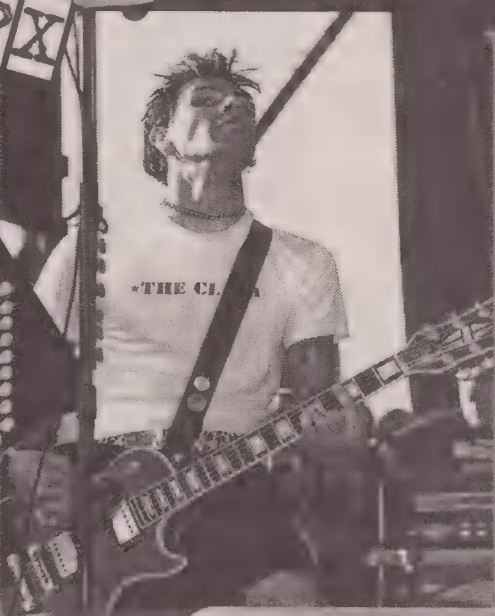
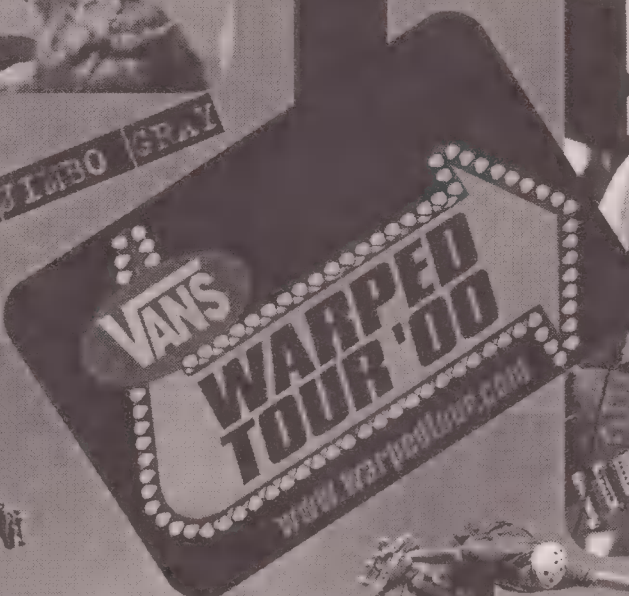


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THE CL



WARPED TOUR 2000

6/30 @ THE ARROWHEAD
POND- ANAHEIM, CA
BY MARCIA TAYLOR

My day at the Warped Tour didn't start out well. I was told to pick up my tickets at "Will Call" and to be at the press tent at 10:30 a.m. to sign up for band interviews. So I got to the Pond at 10 a.m. and asked a woman at the "Will Call" window about the press passes. She directed me to another window labeled "Press & Publicity," which was tightly locked, and added with a grim smile that the window hadn't opened until after 11:30 a.m. the day before. I hunkered down for what I thought would be an hour wait, but which turned out to be, in fact, a two-and-a-half hour wait. By the time the window opened sometime close to 12:30 p.m., there was quite a crowd. Band members weren't treated any better—I saw quite a few familiar faces in line.

Other than the delay at the entrance, the show was scheduled very efficiently. There were four stages—two large and two small—at opposite ends of the parking lot. Each band played 30 minutes, while another was setting up on the stage next to it. As soon as a band stopped playing, the other started. The first band I caught was Liquid X, on the Volcom stage. Liquid X plays the kind of music popularized locally by bands like Hed (pe), Zebrahead, and Rooster. I heard three songs, one of which was marred by lack of guitar sound due to technical difficulties. I wouldn't say that Liquid X is up to the standard of any of these bands, but it had a small group of fans jumping up and down.

One Man Army played next. This San Francisco trio blew me away. They were truly excellent, pumping out one hard-driving, old school style song after the next. The lyrics were good, and the band was as tight as it could be. One Man Army has four albums out; the newest is *THE LAST WORD SPOKEN*. I'm definitely going to buy it, and I hope I have a chance to catch these guys live again soon.

As soon as One Man Army stopped playing, Bueno took the Volcom stage. Hearing the two bands back-to-back was an interesting experience, because both produce great punk rock with relevant, intelligent, political lyrics. One Man Army epitomizes all that is good about the old school sound. Bueno offers all that is good about new school punk—fast, crisp, hard music with strong vocals and thoughtful lyrics. There were a couple of blistering guitar leads that I really liked. A topic that kept surfacing in the band's songs was an indictment of American capitalism's endless struggle to keep us hungry to buy, buy, buy. Hand in hand with that is the wastefulness of a culture that tires of everything as soon as it is possessed and must constantly struggle to create new things to distract bored, satiated people. Bueno directed its audience to a booth run by AK Press, a San Francisco based imprint that publishes books and spoken word CDs that are strongly anti-corporate. They have some very interesting titles.

It had been nice just walking the five feet between these two stages to enjoy the first three bands, but the time had come to make the trek across the sizzling asphalt to the two big stages. The first band I caught on that side was TSOL, so it was worth it. The band was as tight and intense as always, playing an 11-song set with ten of its greatest hits and one song, "Wasted." Vocalist Jack Grisham kept up a lively dialogue with the audience in between numbers, with a smile so consistent and happy that I was reminded of the irrepressible, unflappable Billy Zoom. The audience, which included a range of ages, was very responsive—a testament to the continuing relevance of the band's literate, anti-authoritarian lyrics and the quality of its musicianship.

I caught half of Throw Rag's set on one of the small stages. This is a band you MUST see live to appreciate, because part of its appeal is the stage antics of Jacko on washboard and cowbells and Captain TaeBo on vocals. You don't know the meaning of the word "sweaty" until you see them perform. Throw Rag is psychobilly swamp boogie at its best, and a really, really tight five-piece unit.

I hadn't realized that Weezer was on the bill until the day before. The band performed an awesome set of its most popular songs on one of the big stages, to probably the biggest, happiest crowd I saw all day. There was a group of guys next to me, twenty-somethings, who were getting very emotional over the whole experience, throwing their arms around each other and singing every single word of every single song. Weezer's songs are so lush musically, with the harmonies and the beautiful melodies kept from being too pretty by the very muscular rhythm section. The songs are truly anthemic; they get you in the gut and in the heart.

On the way out, I had the chance to hear one number by Flogging Molly, a band that has been the talk of the county of late. It was their closing number, a revved-up version of the '60s Tom Jones hit, "Delilah." They turned it from a pop song into a wild, tear-out-your-heart ballad, wringing every bit of drama from it. The audience loved it. I was impressed by the combination of instruments the band includes—a fiddle, an accordion, horns, and a mandolin, in addition to the traditional rock 'n' roll guitar, bass, and drums. The vocals were super—I think Tom Jones would love the way Flogging Molly does it, because they make it very passionate, as he did.

I wanted to stay to see the Line, but a sunburn and an incipient chest cold were making me miserable. So I headed for the car, but not before noticing one thing. I had been struck all day by the sight of kids carrying bulging bags of stuff around. There was so much that was being given away free that no one wanted, that at times the wind created these whirling trash tornadoes. At one point, near the exit, I saw several people handing out large fliers for Narnia, an upcoming rave event. People politely took them, only to drop them about three feet after they'd been handed to them, whereupon a Pond staffer was sweeping them up and throwing them away. It was a tableau that epitomized our culture of consumption and wastefulness, described in songs by bands like Bueno, One Man Army, and TSOL, whose lyrics were singing along to but fail to heed.

WARPED TOUR 2000

6/29/00 & 6/30/00 @ THE
ARROWHEAD POND-
ANAHEIM, CA
BY JAYMES MAYHEM

Well another Warped Tour has come and gone; and like every other year, we are left with the aftermath of trying to sort out the good, the bad, the ugly, and the indifferent.

First the bad. This year's incarnation of Warped took us to the hot, flaccid, barren, parking lot of The Arrowhead Pond in elegant Anaheim, California! The venue was laid out in a most inconvenient and odd manner that made it a major trek to get anywhere in the sprawling Warped metropolis. The two main stages were located side by side at the back, far end of the inclined Pond lot, while the two smaller stages were located on the opposite end and the bottom of the incline. This made it a chore to bust ass back and forth between the areas under the unrelenting summer sun barreling off the blistering black asphalt.

The indifferent: the mess of tents, vendors, booths, and exhibitors lined up between the two Mecca's of sound, that left a bit to be desired with not much more to offer than a temporary relief from the sun and maybe a cool freebee or two.

Now on to the good: this year's lineup was perhaps not as diverse as other years have offered, but nonetheless, some very strong talent headed up this year's bill. I had my work cut out for me as I made the mad dash from stage to stage to catch the bands that I most wanted to see. My mission was clear: MxPx, Mighty Mighty Bosstones, Green Day, Jurassic 5, and CodeName:Rocky. Somewhere in there, I had to make time to squeeze in two interviews with The Bosstones and MxPx; this was not going to be an easy task but I am always up for a challenge!

First on the agenda was one of the handful of bands that made it to perform on the Ernie Ball side stage: O.C.'s very own CodeName:Rocky. Throughout the day, I had been watching the side stage from the confines of Skratch mission control (i.e., our raggedy tent) and had been observing the crowds that would gather to gawk at the spectacle of what could be next year's headliners. From aggro to watered-down pop punk, I heard it all—unfortunately. The crowds were scarce and crowd response even more sporadic. The crowd had slowly been growing, a massing throngs of people that were beginning to spill over into the adjoining booth spaces, waiting patiently, baking. Even the heat couldn't keep their fans down whom, though getting restless, were poised to CodeName:Rocky. Finally it came time for CN:R to take the stage. The group broke into a new track that seemed to appease the ever-growing crowd, while they writhed and pumped to the sounds filling the summer air. Firing through a frenzied-but-high-

fueled set, CodeName:Rocky shook the crowd hard blowing through cuts off their release NO TIME TO WASTE and a ripping cover of The Misfits classic "I Turned into ■ Martian." At one point, frontman Dan Torres snatched up ■ crudely made dummy (made to represent his boss) and began ■ scathing verbal tirade on his employer just before breaking into ■ rendition of "My Boss Sucks," which set the crowd a blaze! The crowd erupted into a huge, swirling mass of flesh and sweat into which Dan hurled the mannequin-like replica of his boss, which quickly dissolved into pieces like ■ piece of meat into a shark tank! Amazing! By far CodeName:Rocky had the largest crowd presence of any band on the side stage all two days long. Be sure to look out for these guys on the main stage next year!

From here it was just ■ hop, skip and ■ jump to the two main stages and the next target, Jurassic 5. Throwing down ■ funky hybrid of hip-hop, jazz and just plain deep old school b-boy grooves, this sextet rocked the crowd with ■ deadly vengeance! Bass flowed from the billowing speakers, producing a sound that shook the crowd to their very souls. Combining slick rhyme flows with quick cut DJ expertise, J5 had the crowd entranced with their infectious sounds. As if the music were not enough to wow the sea of bobbing heads, the double DJ combo stupefied the audience with ■ simplistic-yet-mind-boggling show of DJ prowess. At one point Cut Chemist had wrapped ■ rubber band around the stylus of one of his turntables, stretched it out and began playing it like ■ bass. Producing some of the sweetest bass lines ever heard, he plunked out some deep grooves only to be accentuated by his partner-in-crime's phat beats, creating a sound that was nothing short of spectacular! While J5 was wrapping up their set, I made ■ quick side step to the left to ready myself for the coming of the Bosstones. No sooner than did Jurassic 5 finish up their set, the army of musicians fronted by the acid-throated Dicky Barrett known as The Mighty Mighty Bosstones ambushed the stage. The Bosstones ripped through cuts off their latest CD entitled PAY ATTENTION to the crowd's boisterous cheers. Included in the audio onslaught of new tunes were the singles off the album "So Sad to Say," "High School Dance" and my personal favorite "She Just Happened," as well as a few Bosstones' favorites like "1-2-8" and "The Rascal King." The Bosstones shifted into high gear, kicking the heat-beaten crowd in the head to rejuvenate their spirits. The action packed set was filled with as many surprises as it was music. At one point Barrett stopped to acknowledge the huge cannon located to the right of the stage that had begun to rise with a tiny figure poised at the barrel. At Barrett's introduction the figure then submerged into the barrel only to be fired into the air at least ■ good 200 feet and across ■ distance of about 100 feet into ■ huge net! As if the festivities had not been fully started, Barrett then called for a fan who was waiting backstage to come out. The young man had been invited up by Barrett because the guy had met his girlfriend at a Bosstones' show some time ago. The young man then brought out his girlfriend amidst ■ sea of cheers ■■ he dropped to one knee and proposed to her in front of the massive crowd. After a few tears, the bride to be uttered ■ shaky yes and the

crowd exploded with applause and roars of approval! Closing with "The Impression That I Get," The Bosstones wrapped up their cavalcade of music and special surprises for Day 1 of the Warped Tour. Battered and bruised, I set out for the Mayhem homestead to lick my wounds and prepare for what would be the most hectic, chaotic and just downright insane day of this two-day barrage of auditory lunacy.

The bad, part two. The next day I arose to greet the will call box office of the Pond and wait to receive my credentials to set up my interviews for the day—and wait I did! Myself, along with the rest of the Skratch crew and what seemed like just about every other press outfit in the free world, waited for over two hours for will call to open up! The gates had opened, bands were beginning to play and still we had no entry! Finally to ■ roar of cheers and applause the windows opened up and the savage bloodbath of trying to secure interview times began. "2:30 and 4:00 will be your interview times, be here on time or you will lose your slots," I was warned. After rushing about the sprawling layout and inhaling a food-like substance, I made it to my interviews with both bands just in time to catch Green Day take the stage.

Billie Joe and the rest of the bunch seemed pleased as punch as the sweaty crowd swirled about to selections pounded out from DOOKIE, INSOMNIA, and NIMROD. Firing off tunes like "Hitching a Ride," "Geek Stink Breath," "Welcome to Paradise," and countless others, the band had the crowd frenzied, swirling about, feeding off of the steady diet of radio-friendly pop punk tunes that they had grown to know and love. Hell, even I have to admit they were damn catchy! Billie Joe and Mike ran around the stage like caged animals, pounding on their instruments while Tre kept the fires burning (literally) with his driving percussion. The two high points of the set came during an Operation Ivy cover where Billie Joe picked ■ guy at random from the crowd to play guitar with him. The guy was ■ natural, ripping through the song with little coaching from Armstrong--this guy was a total rock star! Armstrong yelled to the nameless guitarist to close out the song and in true punk rock fashion did just that, with a running jump kick guitar stab which rocked the crowd hard, it appeared even Billie Joe was impressed at his actions. The phantom guitarist then shook Armstrong's hand and proceeded to make his way out the side exit only to have Billie Joe stop him and tell him that the only way out was the way he came in--front and center, stage dive baby! So with ■ running and flailing jump, our guitar-playing friend flew into the crowd and back into obscurity. (Didn't Warhol say we all get 15 minutes of fame? Well, thanks for playing our game, guitar boy!) The set closed out with Tre dousing his drum kit in lighter fluid and setting it ablaze. (Didn't I tell you he was keeping the fire burning literally?) All in all one HOT set! (Insert rim shot here.) Thank you very much folks, I'll be here all week!

A quick side step to the left, and MxPx took the stage to ■ deafening series of cheers, screams, and cries. Mike Herrera barreled into selections from THE EVER PASSING MOMENT to the panting and wailing cries of throngs of 15-year-old

girls in heat--not in the heat mind you, in actual heat! MxPx ran through tunes like "My Life Story," "Responsibility," and "The Next Big Thing" to which the crowd amazingly knew most of the lyrics. The crowd was ■ constant swirling dervish of bodies flying in time to the music, but one pit rat in particular caught my attention--a small fry that looked like he couldn't be older than 7! Spikey hair, chains, studded bracelets, and all, this little guy was holding his own with the big boys--at one point even going against the pit! This was more impressive to me than the yahoo on roller blades in the pit trying not to get his ass kicked! I later learned he was 10 and was there with his dad, a very large, tatted-down guy, ■■ old school as they come but damn cool. (Parents if you are reading this, take note!) The trio from Bremerton continued to shoot through tunes old and new including "Do Your Feet Hurt" and "Chick Magnet," during which the band was showered with "gifts" from the audience including wallets, credit cards, and keys to cars (I have heard of fan adoration, but this is ridiculous!) All in all, a very strong set. With that band in the can, I was stoked to think that the day was coming to a close and I could find solace in ■ large, cold wobbly pop (that's a beer to you) after helping tear down the Skratch compound. Here is where the ugly comes in. As we were tearing down our tent, I noticed two gents playfully wrestling with each other and I chuckled to myself thinking how silly! I then came to witness one guy ram the other guy head first into ■ huge steel sign and realized this was no friendly bout of roughhousing going on! With no security to be seen, yours truly being the pacifist and violence hater that I am, jumped in to break up the melee to the surprise of the rest of my crew and the friendly Mean Street folks which were housed next to us. I quickly went in and grabbed the guy pummeling the other one with the sign and threw him as I gently set down the almost unconscious gent on the ground. To my chagrin another exchange of blows began between sign boy and another individual who I later learned was the cousin of Mr. Unconscious. I made the mad dash and tackled our sign-wielding friend to the ground ■■ his opponent backed off. The crazed advertising attacker refused to stay down even at my trying to calm him down as he bolted from my grasp, snatched up a skateboard and as I tried to stop him, proceeded to crack our second aggressor in the face, splitting his face wide open! By this time security had arrived along with medical services and the Orange Police which subdued our skateboarding friend. After a hearty handshake and a grateful thanks, yours truly walked off into the sunset--all in ■ days work for a Skratch writer as we packed up our gear and went home, another Warped Tour come and gone, the music, the lunacy, the violence, it had it all! But do you really wanna know the coolest part of the whole two-day extravaganza? During that whole fiasco with the brawling bunch, I never once lost my cowboy hat! How cool is that? See ya next year!

GREEN DAY, MILLENCOLIN, AND L.B. DUB ALL STAR PHOTOS BY SCOTT JENSEN FOR NOFX, THE DONNAS, AND BOSSTONES, THE LUNACHICKS PHOTOS BY JIMBO GRAY



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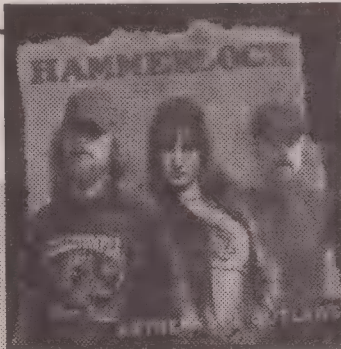
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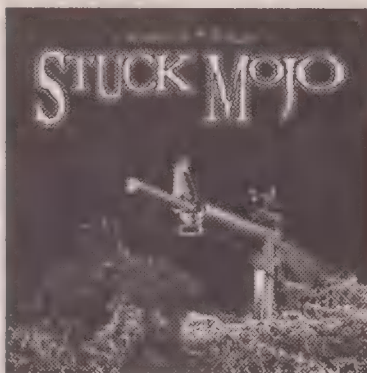
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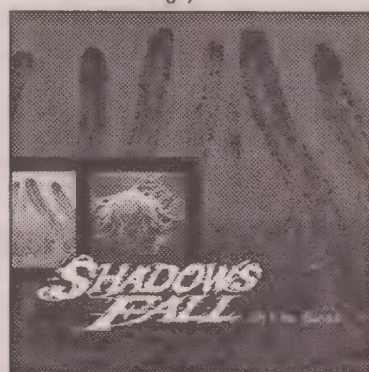


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HOOTENANNY 2000

7/1/00 @ OAK CANYON RANCH-
IRVINE, CA
BY JAYMES MAYHEM

Still not having fully recovered from the Warped Tour festivities, I managed somehow to muster up the energy to make the drive up the street and into the middle of nowhere for this year's bout of the Hootenanny!

Upon arriving to Oak Canyon Ranch, a sense of dread and horror washed over me as I was directed out into the gargantuan dust bowl of a field being used for the parking lot. (Good thing I hadn't washed the ride, 'cause then I'd really have been pissed!) After making what felt like a 12-mile hike under the desert sun, I finally reached the Promised Land and could hear the twanging rhythms wafting out of the venue and intoxicating my mind. A quick check of my gear and I was off in search of a program to map out the day's festivities.

The set up was pretty standard, but ■ usual it was nicely handled. The rows of classic ■■ and choppers set up just to the left of the entrance made for ■ frenzy of eye candy that boggled the mind. I knew I had to come back and check out the sleds and rods that were sprawled out before me, not to mention the dolls hanging out throughout the vintage car lot. I picked up a program and made my way to the main stage just in time to catch James Intveldt kickin' up his set.

For those who don't know, James Intveldt is one of the original members of The Blasters and also provided the vocals for that pipsqueak Johnny Depp to lip sync to in the John Water's classic cult film "Cry Baby." It had been quite some time since I had seen Intveldt perform, so I was quite excited to see what time had done for the guy. He was untouched and unscathed, the same clean rhythms and smooth vocals as always--time had been good to him. He rolled on through cuts off his self-titled debut album and ■ few new ditties off of his soon-to-be-released follow up that had the crowd rockin' and reelin' with no effort at all on Intveldt's part, flawless! From there I made the mad dash back to the Blue Café Stage to catch Santa Barbara bad boys Blazing Haley fire it up with their brand of nitro fueled psychobilly! Blazing Haley took the stage and put ■ stranglehold on the packed crowd while the rest of the crew slapped, hit, and slung out some of the meanest, fastest, greasiest, sounds around! To give you an idea of how into these guys the crowd was, Cadillac Tramps were on at the exact same time as these guys and

there was no shortage of people in sight! The intense sounds flowing from the stage were white hot! It was easy to see why nary a soul moved from their vantage point of the stage. Firing through cuts of their self-titled release, they riled up the crowd with tunes like "V-12 Ford," "Sleeper," and ■ very ominous version of "Vegas," with special vocal accompaniment by Alex from Los Creepers. The set was charged and so was the crowd, breaking out into ■ pit or twelve and bringing up the energy level to the red line!

With some time to kill before the next band, I wandered about the vendor area and cast my gaze on throngs of merchants selling some of the ginchiest threads anywhere! Needless to say, I dropped a bit more dough than I should have, but what the hell, I'm making the big bucks with this writing gig right? (Can you smell the sarcasm? Hmmm?) After spending my paycheck, I made my way over to the classic cars and eyeballed some of the most gorgeous cars amassed in one place at one time. Mercs, caddies, even an Edsel, they were there and done up to the nines! Impressive rides by no uncertain description!

Glimpsing at my watch, I realized I had just enough time to make the mad dash over to the main stage to catch Hank Williams III. I had heard much about this guy (all good, of course) but every attempt to catch him had ended up in vain, so this time I was determined! Williams put on an impressive set crooning and sliding his way through ■ myriad of tunes that were country at the core but fired in a punk/aggro manner. Very cool and very infectious, with more energy than an atom, Williams gave the crowd what they wanted, and man did he deliver!

The layout of the place was beginning to get to me, as no sooner than it seemed I had arrived to catch Hank, I had to jet back to the small stage to catch The Amazing Crowns. I still can't figure out how these guys got stuck on the side stage, but so be it--I was going to finally see these guys live (Do you sense ■ trend here?). The four-piece outfit from Providence, Rhode Island, fired up the crowd by merely taking the stage! Once the first notes dropped and lead vocalist Jason "King" Kendal began to scream and holler with ■ firey vengeance, it was all over! Opening with "Still Royal," these guys lit ■ fire under the crowd's ass that could only be measured in degrees Kelvin baby! One song after another, the crowd was pumped and the band was charged even more so, feeding off the crowd's every reaction. Ripping through more selections from the band's latest release, ROYAL, the Crowns had control of the audience; and when they closed with their signature cut "Do The Devil," the crowd had no idea what to do with themselves ■■ they thrashed about in reckless abandon!

Through the chaos of the small stage I could hear the sweet sounds of Royal Crown Revue on the main stage, and I knew I had to make a hasty retreat back to the main stage, here we go again! Is this ■ concert or ■ goddamn relay race!? No matter, I arrived just in time to catch

the boys of Royal Crown Revue doing what they do best, swing! Eddie Nichols was lookin' suave as always with his Jimmy Cagney swagger and attitude as he crooned his way through the set. James Achor and the rest of the bunch were lookin' slick too, as they powered through favorites like "Walkin' Like Brando" and their signature full version of "Hey Pachuco" with full solos. As always, impressive! A killer solo set by "Bam Bam" Danny Glass with a little help from pal Veikko made for an awesome show as Glass pounded out rhythms on Veikko's bass while he slapped out a sinister bass line sharp enough to slit a throat! The crowd ate up every second of it! Scott Steen's lip locking, wind tunnel gale force solo was equally impressive--so much so, it left me breathless just watching! Never a dull set with this bunch and as always, very, very well worth the effort of catching live.

Next up, The Reverend Horton Heat! The Rev took to the stage wearing a white suit encrusted with gold rhinestones and a guitar to match, thundering through a kick ■■ rendition of "Big Sky." The Rev played the crowd as easily as he did his axe. He played with such intensity that it seemed he would explode at any second! Bringing up the rear as usual was good ole Jimbo with his flame-covered upright bass, slappin' out more rhythms than the crowd knew what to do with. Without even pausing ■ nanosecond, the trio fired into "Baddest of the Bad" and never looked back! The crowd was nothing but a huge ■■■ of flesh and sweat as they churned back and forth like they were in some giant outdoor washing machine. A terrific set by the Rev as always, but I did notice that his voice seemed to be ■ bit worn and they did play an unusually high amount of instrumental numbers--but nonetheless, The Rev delivered! Finally it was time for the headliner of the afternoon to take the stage: Chris Isaak. Now, don't get me wrong, I like Chris Isaak as much as the next guy but he seemed a bit out of place to me, at least that he would be the headlining act. I'll be honest, I stuck around just to ■■ what the crowd was like and amazingly enough the crowd was pretty huge and well responsive to Mr. Isaak and his honky tonkin'. Decked out in a bright blue and yellow velvet suit (What he was trying to prove, I am still not sure) but he rocked the crowd and made the girlyies swoon just as expected.

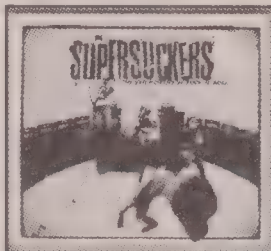
All in all a very good turnout and outcome to this year's Hootenanny. I only witnessed one fight, which I think might be a record for the Hoot, I'm not sure. Now many rumors have been circulating as to the fate of The Hootenanny. There was talk that this may be the last year for The Hoot at The Oak Canyon Ranch venue as it is said to be in the process of being sold (first the Foothill and now this? Jeez is this ■ conspiracy?). Whatever the future holds for the Hootenanny, let's just hope that next year's event is at least half as good as this year's.

HOOTENANNY 2000



PHOTOS BY JIMBO GRAY

PREPARE FOR SONIC ASSAULT

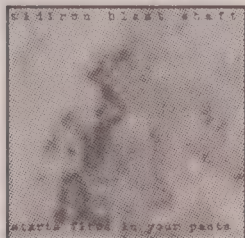


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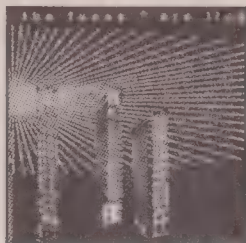
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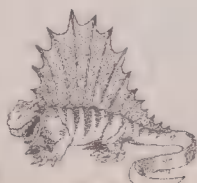


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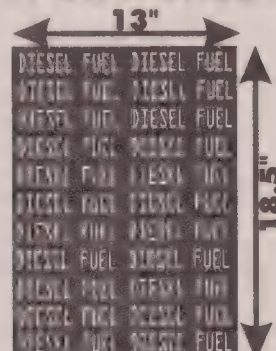
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creaked into the parking lot pulling the battered and obligatory equipment trailer. The members of The Impossibles climbed out, breathed an audible sigh of relief, and took their equipment straight up onto the stage. After sitting for an hour in an overheated van in Palm Springs, the band was more than ready to play their hearts out for the faithful following they'd inspired. With no sound check or tune-ups, the band launched into a terrific, emotional set of favorites. The crowd chanted the lyrics to many of the fast pop/punk tunes and constantly requested tunes from the floor. Many of their songs seemed to follow the rock ballad model, beginning with soft love songs and then building up pressure to explode into a hard rock chorus. The vocals were often off key, the guitars missed several notes, and it was obvious the boys were tired, yet this was one of the most enjoyable shows I've seen in ages. The facial grimaces of the bass player are a scene right out of Monty Python, while the pop-hook choruses always seem to suck you in. It's hard to believe a band this good could



break up, but it's nice to see they're touring once again in support of their new album, RETURN.

Once again, a good band gets the dubious honor of following a huge crowd favorite; as Slow Gherkin came on the fourth band of the evening. Santa Cruz's dance ska favorites are veterans of the club scene and proceeded to rally the faithful with a tasty romp through their rather extensive recording history. They got fans dancing to both fast and slow ska tunes, yet were still never able to drum up the enthusiasm generated by Midtown or The Impossibles. Their traditional ska tunes are great music to move to and the majority of the crowd was pretty heavily into the music by the end of the set.

When Slow Gherkin left the stage, the Surf Channel cameramen went back into action. The only bands to be recorded for cable that night were the Drive Thru Record artists Midtown and the evening's headliner, The RX Bandits. Whether it was the band or the cameras, the floor space in front of the stage was too tight to drop a pin. Everybody who'd been smoking cigarettes in the alley or hanging about in front of the club pushed their way to the front of the stage. An RX Bandits show feels a lot like a Blink 182 show on a

smaller scale. There is the usual crush of cute young girls singing out every lyric, lots of catchy songs aimed at the young girls, and lots of young men ogling the girls as they dance and sing. Perhaps the only big difference between the bands is that the RX Bandits can actually play their instruments. They tore through a great set, baiting the audience with the mikes and playing to the cam-

eras. By the end of their set, the club was one gigantic, exhausted, sweat-dripping box of a thing. Pity the poor bastards that don't wear earplugs.

It's not often you can catch five good bands in a show for ten bucks. The booking agent for the venue deserves some credit for bringing a good mix of bands with similar audience appeal. There are a lot of areas of OC, LA, and Riverside County that need a nightclub. If anything can bring life to this dying quadrant of central Orange County, it's a club like Chain Reaction.

FENIX TX FORMULA FALL OUT SUM 41

6/26/00 @ THE GLASS HOUSE,
POMONA, CA
BY PUNK RAWK PRINCESS

"How old are you?" I asked this shy-but-good-looking boy at the Fenix TX show. He looked at me and kinda smiled. He seemed confused a little, not knowing if he should lie about his age and add a couple of notches on the old totem pole of life. "I'm 12," he whispered, clutching his shiny KROQ sticker. "Actually, I'll be 13 in a few months!" Hmmm...can this be possible? Do twelve year olds go to punk shows now? I looked around the sold out Glass House show and could see no one over the age of 21...maybe a few strewn about here and there, but that was the band so it didn't count. Hey, why is that little girl holding that old man's hand? Wait a minute...that's just her dad.

The first act opening the massive KROQ show was Sum 41, a young and extremely hardworking punk band from Canada, eh! The crowd, which was 70 percent young females trying to look like Gwen Stefani, was enthralled with the band's live stage antics. Sum 41 produced 'N Sync dance steps to...uh...punk rock? It was truly a sight to see, which made me wonder if they have to practice these moves in the studio or if it's something that just happens naturally on stage. The audience was overflowing and brimmed to capacity; and I was smashed in front of the barricades hoping to get a few solid photos, but two very fat security guards where in my way and I didn't feel I would get any decent shots. Well, basically, Sum 41 was one hell of an opening act. Backstreet Boys look out!

Unable to move an inch, I tried my best to grab hold of the front barricade, knowing all too well who was up next. The lights went completely off in the entire place (which scared me a little, being I felt some one grab my butt), and the PA speakers blasted an eerie heartbeat, which got the crowd amped to the breaking point. Girls were screaming like they were at a Donny Osmond show, and that's when it happened: Fall Out took the stage. When the singer came on, the crowd went absolutely nuts! This five-piece group started without delay, opening with a brand new song of catchy-yet-very-aggressive punk rock and pop. The floating, moshing, sweating crowd went crazy for this band, and I thought I was gonna die! This band has so much stage presence it's not funny, and there must have been a thousand kids flying around as though Fall Out were the headliners. Fall Out played mostly brand new songs off their newest EP, but managed to please the crowd with older songs off their KILLING TIME album. Chicks up front were singing along to every song, which was interesting to say the least. If you haven't seen Fall Out live, I really suggest you do.

I was feeling sorry for whoever had to follow what Fall Out just did on stage, and I was hoping to get some water, but knew all too well I would never get back to the front with a thousand kids behind me. Local rockers Formula took the stage, and I guess they are a Pomona band, since a lot of the people in front knew who they were. The energy level though dropped full-throttle, and I was actually a little bored with this band. I thought they were very good, but again, nothing that was as pumping as the first two acts. The band played a slow song, which pissed off some punkers who were agitated and making rude comments. I give Formula much props for doing what they did, and I hope to see them again soon.

A very friendly security guard up front happened to give me his water, so I was basically in heaven. One of my favorite bands was about to take the stage, and so far the show was way worth my \$30 parking ticket I had just gotten minutes before arriving at the show. Now, I had never seen Fenix TX live, so I was interested in how they would compare to their newest album, which was released under... GASP... a major label? Well, first off, before I continue, let's go back a few hours, back at the merch table. Fenix TX was selling their CDs for \$15!!!! I could buy it for \$13 at my local record store. I mean, come on, guys! Fall Out was selling their CD (which had 17 songs) for only \$5, and you got a FREE 5-song EP. Also, their shirts were way too expensive, and I heard you could not take photos of the band unless you paid them. What's up with that? How much rockstar can you be? Well, the band seemed to take forever to get on stage, and when they did, they seemed to babble about how this show was great and how they were happy to be there, which is all fine but it took for ever! Start playing for God's sake! Also, I didn't appreciate the singer calling all the girls in the audience "hoes" ("Wow! There are a lot of hoers out there!"). Their constant demeaning references pissed me off, and they talked way too much between songs. They played mostly songs off their newest MCA debut CD, which to the effect got the crowd pumped. But, honestly, towards the end, they just babbled way too much so I left...and so did a lot of other kids. As I was walking out, I heard them play "Everything's My Fault," which is their big radio hit. Well, that pissed me off even more, but oh well. Basically, this band is not as good live as I thought they would be. Sorry, but rockstar stardom does not last forever, and at least Fall Out and Sum 41 can back themselves up as an awesome live band. The same cannot be said of Fenix TX.

LOCOPALOOZA

6/25/00 @ INCAHOOTS
RIVERSIDE, CA
BY LIZ ORTEGA

Locopalooza, a showcase of many talents in the Riverside area, was put together by Frank Casillas (El Pocho Loco/Voodoo Glow Skulls) and his comrades at the swanky country western bar Incahoots. Now, despite the aggravating 40-minute drive from Long Beach to Riverside (in the smoldering heat), I looked on the brighter side of all: I was finally going to indulge in some nice alcohol after my lousy attempt at sobriety!

I arrived at the start of the show (5 p.m.) and proceeded to make my way in. My foot barely touched the doorway when a bouncer stopped me and asked to look inside my purse. Of course, the guy was only trying to do his job, so I gladly opened my purse. After rummaging through my purse for about an hour, he asked that I take everything out! This was really unnecessary seeing that I only had a wallet, a lipstick, and a compact powder! He then asked me to open my wallet, so I did. He took out all of my credit cards, my driver's license, and my money. Did I beat his ass at that point? No, but I wanted to. I figured he was only following the rules, so I relaxed. Then he asked me to take everything out of my pockets! I mean, I know I'm from Long Beach, but damn, you ain't gotta hate! Just to make my complaint short: That's the last time I ever go to an all ages show at a country western bar!

So, the show was set up like this: One band would play outside (21 and over, booze) and another band would play inside (all ages, no booze). Sort of like a Warped tour/Lollapalooza type of deal, which was really a rip off considering some good bands played outside where the youngsters had no access. So, the kiddies were stuck inside, occasionally poking their spiky little heads out the door, getting a quick peek at the bands. What a sad, sad sight.

The first band I witnessed played inside, and I believe they were second to perform. They had a hip hop/hardcore sound that brought some good vibes into the bland place. A few people were dancing around, shoving one another, and singing along to the band who, oddly enough, sounded like Korn and Limp Bizkit. In my opinion, I thought they had excellent stage presence and displayed great energy that appealed to the crowd. Now, if only I could remember their name....

Another band I paid close attention to was a hardcore band called Jedi Sex Trick. They really impressed me! With the same mainstream hardcore sound as the aforementioned, they added a shitload of testosterone to give it a more powerful and penetrating feel. They had good chemistry on stage, and it filtered onto the crowd. They played a tight set, and they successfully captivated their audience. The lead singer had a high degree of spirit, and he pumped up the crowd with his free stylin'! Word!

After enduring all that hardcore music, I decided to head outside for some heavy duty boozing. Killing Zoe, an all-chick punk band, was ready to play. Let

me tell you, these girls were very bitter towards the opposite sex! Most of their songs were about boyfriends, ex-boyfriends, and killing their boyfriends. What else is new? They have that typical fast-pitched punky sound with duo vocals that began to annoy me after a few songs. Who do they remind me of? They actually don't remind me of anyone—they are annoyingly unique. Their performance was rather boring and lacked vitality. One of the girls—the guitar player with curly hair—just stood there in the same stance the entire time. For a band that sings about anger and frustration towards MEN, they sure didn't show any type of emotion. They hardly moved! But then again, it was a small stage, so they really didn't have room to prance around. They didn't do much for me or the few spectators there.

I went back inside to meet my peeps at our booth, and I'm glad I did because Tribal Lust and the Horny Natives were setting up. They are an 8-piece ska/punk band very reminiscent of the energetic Voodoo Glow Skulls. The lead singer was a riot! He jiggled his gut vigorously while he spewed some awesome lyrics that hyped everyone up! The horn section was tight, and they blew away at the precise moments. I really enjoyed their set, not because they play good music, but because they were entertaining, lively, and exchanged energy with the audience. They put on a damn good show, displayed excellent connection amongst themselves, and added humor into their set—which is always good to see.

Still Dreadful took the stage shortly after. This was my first time ever hearing and seeing these guys, so I was a bit surprised with their performance. They were awesome! They had it all: strong presence, killer vocals, gritty guitars, thumping bass lines, and intense drum work. They played some songs off their new release—LUCKY FUCKERZ on El Pocho Loco records. They have a very versatile sound ranging from hardcore to punk to rock 'n' roll. They incorporate all these styles into one, bringing on a twisted sound that gnaws on your skull! The lead singer definitely worked the audience who, in return, exploded in a frenzy and made things worthwhile. Still Dreadful are an amazing act and will surely make you want to rock out!

The last act I was able to see was my all-time favorite group of guys, Los Infernos. Of course, they played damn well, with the exception of a few technical difficulties (Matt broke his guitar strings/Derek lost the cord to his mic/sound interruptions, etc). They played songs off their latest, ROCK AND ROLL NIGHTMARE, like "Nightmares," "Rise and Fall," "Gimme the Gun," and "Nowhere Fast." They also belted out some old favorites off PLANET KAOS and MIERDA VIEJA. Derek was as psychotic as ever, Matt was alive and full of spunk, Danny was hardcore as usual, and Vince was loose and ready to rock! The drummer played well, but I don't know if he was filling in for Curt Seymour or if he's a replacement. I didn't notice a difference in the music, so it was all good. A very groovy set by Los Infernos.

I left right before Kill Allen Wrench's set, whom I've heard are insane! Maybe next time I'll catch one of their shows. It was an interesting cabaret of punk rock, ska, hardcore, and rock 'n' roll music. I enjoyed the show, and I look forward to checking out more El Pocho Loco events—just not at a country western bar!

RX BANDITS SLOW GHERKIN THE IMPOSSIBLES EDNA'S GOLDFISH MIDTOWN

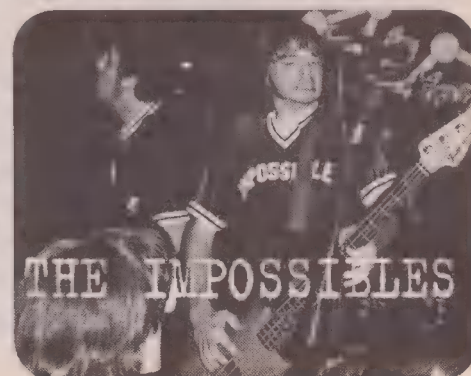
7/7/00 @ CHAIN REACTION,
ANAHEIM, CA
REVIEW BY DUG
PHOTOS BY JIMBO GRAY

Orange County's premier all-ages venue, Chain Reaction, can be counted on for throwing a lot of bands on stage for a good price every night. The club is located in the center of the dying strip mall enclave of Anaheim, Garden Grove, and Stanton, not far from sleazy bars, ethnic eateries, and acupuncture clinics.

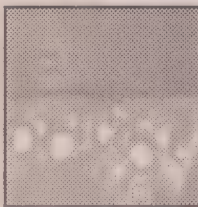
The proximity of the decaying and bizarre must have made the surprise opening act of the evening, Midtown (from New Jersey) feel right at home. Precisely at 7:30 PM, the boys from the East Coast kicked off an intense, hard rocking set. They were due to open the Warped Tour in Salt Lake City less than 24 hours later, but these guys played like there was no tomorrow (or no 20-hour van ride beginning right after the show). Drive Thru Records has several good acts, but this band is definitely one to watch. They ignited a fierce mosh pit with their Ramones-like swagger and clever, tight, original tunes. The Surf Channel was there with a film crew recording every sweaty body participating in the show and even interviewing the band with a "Rock the Vote" tie-in after the show. This band alone was worth the price of admission, but there was plenty left to come.

Unfortunately for Edna's Goldfish, the second band of the evening, they had to follow a band that had shredded the stage and exhausted the crowd. Luckily, they had a power horn section that pumped up the tempos and dominated much of the set. The Moon Ska recording artists jammed through a nice set of upbeat ska and got much of the crowd dancing, but regrettably they were more of a chance for the crowd to catch their breath before the next act.

The Impossibles from Austin, Texas, were nowhere to be found during the previous set. Chain Reaction personnel scoured the parking lot for Texas license plates to no avail. It appeared that the long-awaited reunion tour was going to skip its lone Orange County venue. With Edna's Goldfish having only two songs left to play, a wheezing Dodge Ram Van



So, what ya sayin—you say

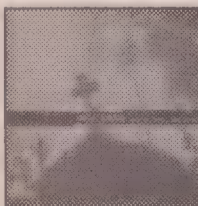


SOUL-JUNK
1956

FIVE MINUTE WALK RECORDS/SARABELLUM RECORDINGS

First, let me warn you that this release came with a 7-page document that proclaims to be "... something closer to ■ exhaustive deposition rather than the typical two-page bio." And an exhausting read it was—just like being back in school. I will attempt to distill from it the most important points about Soul-Junk. The San Diego band has 14 previous releases, ranging from 7-inches to cassettes to a double CD. Lead vocalist and guitarist Glen Galaxy is also still involved with a critically acclaimed band called Trumans Water. The subject of Soul-Junk's music is Jesus, presented in Galaxy's "... Scripturally-powered interpretive Word-play, employing a savvy stream-of-consciousness lyricism..." Musically speaking, Soul-Junk mixes jungle drum 'n' bass with rap-style vocals. Or, as the critic from no less than MOO magazine put it, "If you can imagine Beck as ■ preacher who sings psalms with Gang of Four providing musical accompaniment and Thelionious Monk and Ornette Coleman as patron saints, then you might begin to understand the divine inspiration found on Soul-Junk's 31-song release 1956." What can I possibly say to reach those heights of oratory? Here's what I think. I couldn't stand 1956. I don't like Beck or drum 'n' bass. I found this music to be sterile and boring. And the 7-page document that came with it is pretentious puffery. Maybe if you like Beck and drum 'n' bass, you'd like this. But I must stop now and send my resume off to MOO magazine, where hyperbole is appreciated.

-TEKOLOTE



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READ THE BOOK SEEN THE MOVIE
SODA JERK RECORDS

Kind of punk in ■ Descendents/Dynamite Boy sort of way, kind of indie rock in a Get Up Kids/Jimmy Eat World sort of way, Cadillac Blindside from Minneapolis have a solid 12-song debut in READ THE BOOK SEEN THE MOVIE. No cookie cutters here, boys and girls—this stands on its own. Melodic guitar work with loads of catchy hooks and great dual lead vocals make this very enticing to fans of the above-mentioned bands. And driving drum work from female drummer Rebecca Hunter locks this up as ■ keeper. Check out "Just Pull the Trigger," "The bottom line," "Tonight's starting line up," (which has great insightful lyrics regarding all of us visionaries who ■ often labeled daydreamers), and the best song title winner "My heart pisses blood for you." Worth looking into.

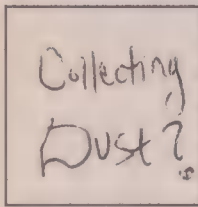
-SLOSHA



LEVEL
SELF-TITLED
SHADE RECORDS

This is slick, drawn out, and absolutely boring rock. If you like Stone Temple Pilots and Smashing Pumpkins without the songwriting talent of Billy Corgan, then this is your bag—ten songs with typical radio shallowness, which is good if they're only in it for the bucks. Buy it you KROQ listening..

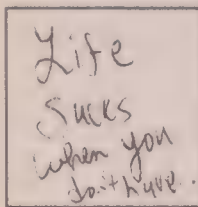
-SLOSHA



DUSTER
CONTEMPORARY MOVEMENT
UP RECORDS

Snooze-inducing pop/emo is what I'd have to call Duster's music. According to the press release, the band has had music from an earlier CD, STRATOSPHERE, featured on NPR's "This American Life" and the John Peel radio show. Go figure. In any case, this is the sixth release by Duster, and, to my surprise, the band claims to have used more prominent vocals than in previous releases. Well, if the vocals here are prominent, then the vocals on preceding albums must have been recorded in whispers. To me, CONTEMPORARY MOVEMENT sounded like it ■ recorded by three guys on Thorazine playing inside a tightly closed space, which muffled the sound. I review SKRATCH, and I still don't know anyone personally who listens to this kind of thing.

-TEKOLOTE



LUNATICS ON PAROLE
LIFE SUCKS AND I LOVE IT
GREEN REVOLUTION RECORDS

Hardcore with appeal—I like these guys. My job as a CD reviewer is to tell you why, what reason, how come, etc. I've b ■ having a hard time putting my finger on exactly what it is. Maybe it's because they seem to have an underlying sense of humor that you don't often see (or hear) in the world of intense hardcore. With lyrics like, "I've got ■ drinking problem, I can't find my beer" and "No brain, no pain," Lunatics on Parole make you like them, or at least make you listen anyway. The four songs that I reviewed are just ■ pre-quel to their upcoming concept album entitled LIFE SUCKS AND I LOVE IT. Whether this is ■ good as it gets or there is more good music to follow remains to be seen. For hardcore fans though, this is the best of both worlds—ominous sounding music and vocals with ■ lighter sense of humor thrown in.

-RAE



THE GC5
KISSES FROM HANOI
OUTSIDER RECORDS

It's been a long time since I've listened to an album loaded with exploding anthems and bare-fisted, boot-stompin' street punk/Oi! The GC5 have fashioned 14 solid tracks that are socially and politically motivated and delivered with a gutter punk attitude! KISSES FROM HANOI is the GC5's debut album on Outsider Records, and they have definitely added a great deal of essence to Outsider's already impressive roster! This album has meaningful lyrics and intense instrumentation—something you rarely hear nowadays. Songs like "Nothing But These Songs," "Bodies," and "White Flags" are excellently written and produced, ■ at the same time, generate ■ myriad of emotions that ache for some kind of release! It's almost hard to grasp the fact these thought provoking songs ■ written by 21-year-old Doug McKean. What the hell were you doing at 21? I ■ focused on more important issues such as drinking, drinking, and more drinking at that age. Well, at least we've got one guy that can stand up and speak for himself—and that is notable. The GC5 are one huge talent, and I can't give them enough props for their brilliant music!

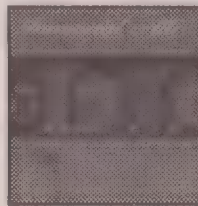
-Liz Ortega



LORENZO'S MUSIC
SCHEMATIC
CRUSTACEAN RECORDS

This sounds a whole lot like ■ bad version of the Mighty Mighty Bosstones. The songs just are not quite catchy enough and wind up being rather boring and un-entertaining. The lyrics are the biggest shortcoming; they really just do not say much. I say pass on this one.

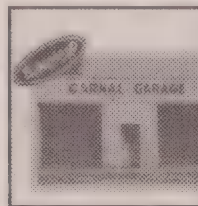
-NICK DIY



IMMORTAL ALICE
ARMAGEDDON OF A GO-GO
TANK RECORDS

These guys blend ska and rock to create a very light-mood CD. What I mean by that is this is something you might use as good background music or listen to when driving to keep you relaxed. Nothing new is explored here, and there really is not much special about this record, but it is decent enough to spin ■ few times.

-NICK DIY

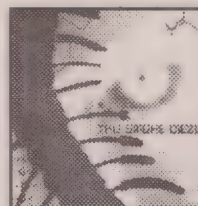


BANKHEAD
CARNAL GARAGE
MR. TASTY

Bankhead is a female-fronted trio that has its feet firmly planted in rock, yet showcases elements of pop and punk on their 9-track CD. Showing traces of The Pretenders and a subdued Hole ("The Walls," "Violet Crumble"), Bankhead gives off the vibe of being a riot girl group that's all grown up and has learned how to creatively implement emotion into ■ song without sounding under 21 ("Hey You"). By letting the well crafted post punk music take precedence over any movement, Bankhead produces a delightful mix of rock and rage that's suitable for all ages. Check them out if you dig female fronted rock and roll. (PO Box 702 Madison Square Station New York NY 10159

www.bankhead.com)

-Mike SOS



TRU SMOKE DIEZEL
TRU SMOKE DIEZEL
SELF-RELEASED CD

Tru Smoke Diezel is a heavy, heavy band in the vein of Pantera and Kilgore that will bludgeon your ears and assault your senses. On their 9-track disc, these guys keep the riffs chugging ("Dropped"), the rhythms grinding ("Slowburn"), and the overall feeling apocalyptic. These guys don't stop—no cheesy ballads, no little acoustic interludes, just pure metal! Vocals from hell a la Phil Anselmo front the musical carnage that can best be described as power grooves from hell ("Iron Bound"). TSD is not for the faint of heart or the weak of spirit, so those that cannot withstand the nonstop metal attack should go back to their televisions and be subjected to 'N Sync specials and Total Request Live reruns. ■ you are metal, you must pick this CD up.

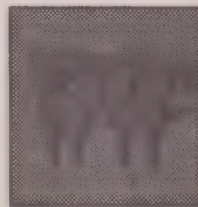
-Mike SOS



V/A
THE FIVE FINGERS OF DR. X
TRIPLE X RECORDS

As a fan of the Street Walkin' Cheetahs, I knew I would like this one ■ soon as I got it. How can you go wrong with an EP's worth each of new and previously unreleased music from five great bands? Tricky Woo, The Gaza Strippers, ADZ, Black Halos, and The Street Walkin' Cheetahs make up The Five Fingers of Dr. X. ADZ kicks ass with their song "Speak now or forever shut face." The Street Walkin' Cheetahs' "Trigger Happy" fuckin' rocks. Rick Sims, former member of the Supersuckers, now leads the Gaza Strippers and continues to put out great music. For those of you who are not familiar with any of these bands, it's not too late for you. This is ■ good combination of really great bands. A lot of pure, unadulterated, rockin', in-your-face rock 'n' roll.

-RAE



RAT BASTARDS
PERPETUAL DISORDER
BEER CITY RECORDS

Leave it to the guys at Beer City to bring about another healthy dose of "Old School"—style Midwest Hardcore. All the prerequisite riffage is here side by side with the gruff vocals to bring you ■ heavy main dish of angst ridden punk. It's fast, furious, and in your face. I'm not really sure what they are trying to say (even after reading the lyrics), but it sure sounds angry. Spin this one for ■ while; then go do ■ beer run.

-Larry Luzg



VARIOUS ARTISTS
NATIVITY IN BLACK 2
DIVINE RECORDS

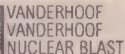
The ever influential and groundbreaking Black Sabbath have guided and shaped so much of the metal and hard rock of the past 30 years. This time, on Volume 2 of the tribute, more bands, especially those of the nu metal regime, pay homage to the Godfathers of Metal. Everyone from the mighty (Pantera, Slayer) to the wannabes (Godsmack) get in on this 12-track collection. While some versions remain loyal to the originals, many of the bands put ■ unique twist on their choice to provide an interesting listen. The techno beat of Static X's version of "Beyond the Wall of Sleep" works well, while System of A Down's composition changing "Snowblind" dawns ■ light on ■ stellar Sabbath fave. Monster Magnet's expectedly trippy "Into The Void" is just what the doctor ordered, while Hed Pe's rap-infused "Sabra Cadabra" takes the grooves to ■ whole different dimension. In all, this is ■ solid tribute to a legendary band that has made its mark in the rock world. If you're a fan of any of the newer metal bands, you'll appreciate this disc; and even if you're a diehard Sabbath fanatic, there's ■ lot here that will have you pumping your fists in the air ■ well. A must have for the summer season. (PO Box 2590 Los Angeles CA 90078 www.divinerecordings.com)

-Mike SOS



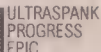
This single off The Color Red's new album, *BELOW THE UNDER*, is intended to be the radio hit. Unfortunately, "Smile" is a good song, not a great one. The single sounds like a toned-down Limp Bizkit. Let's hope the Riverside-based band has more under their belt on their new release. The Color Red is known for an exhilarating stage show and has opened for bands such as Korn, No Doubt, and 311. With the new album and single, the band is embarking on an endless road trip to promote both. With any luck the second single off the album will be a better song and the band won't end up lugging equipment across the country forever in an old van.

-DUG



What exactly would you expect from a project spearheaded by a Metal Church axeman Kurti Vanderhoff? Probably some third-rate masturbatory guitar album, right? Think again, boys and girls, because this 13-track disc smokes from beginning to end in a '70s retro prog rock kind of way. Think along the lines of Yes-meets-Deep-Perp (even going as far as pounding out a banging cover of DP's "Burn"), but with more metal overtones. In short, it's a solid album that isn't as much a solo project ■ it is a side project. If you yearn for the days when rock bands jammed and spent more time on bridges and choruses than they do with their image, then you should check out Vanderhoff and roll. (PO Box 43618 Philadelphia PA 19106 www.nuclearblast-usa.com)

-Mike SOS



The techno metal outfit Ultraspank returns with a mind-bending sophomore effort entitled **PROGRESS**. This 12-track jewel contains deep chunks of hard-edged programmed rock that never lets you forget that they still are primarily a metal band. The stellar guitar work and super light bass and drums complement all of the beats and noises in the background to create a true future rock masterpiece ("Crumble"). Heavy on the riffs ■ they are the samples, Ultraspank comes out of the gate raging, picking up stellar songwriting techniques that make their songs a virtual roller coaster ride, not unlike fellow robot rock peers Tool ("Stuck," "Smile," "Click"). These guys are on the verge

of blowing up, so pick this album up so you can say that you knew them back when. (550 Madison Avenue New York NY 10022 www.epicrecords.com)

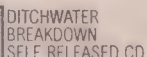
-Mike SOS



Americana seems to be a growing popular medium of music now days. With rockabilly and psychobilly getting more recognition, a thriving scene behind it (hell, I have been on this one for quite a while) and the popularity of shows like the Hootenanny, I guarantee you will be seeing a lot more bands and artists in this vein spring up. With that said, Jamie Ames is straight-up Americana—light on the rockabilly and a little more leaning towards the country angle of things but in all does a decent job of the sound he creates. Now, this is nothing special here by any means, but for what it is James can do it. If you happen to be in the market for a straight-up country-tinged sound, then

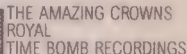
saddle up--but if you're looking for traditional rockabilly or ■ brash psychobilly flavor then you best find another brand.

-Jaymes Mayhem



Ditchwater is a hard-rock quartet from Illinois that rock in the vein of Stained or their 4-song offering. Ditchwater relies on playing hard hitting rock sans gimmicks. It's just four guys full of emotion and aggression giving their all, complete with downtuned guitars that have a semi-death metal feel and vocal harmonies that complement the thunderous rhythm section ("Breakdown"). If you crave your rock meaty, complete with substance and an ability to knock you on your ass ("Fragments"), then these guys are a band you must check out. (www.geocities.com/ditchwater2000)

-Mike SOS



aaaaaaww daayum!!! These boys know how to kick it into high gear! Formerly known as the Amazing Royal Crowns, this four-piece band hailing from Providence, RI, cooks up a sound that ranges from thick and slick psychobilly to the subtle flavored traditional rockabilly style. Through the strong blend of fiery guitar by J.D. Burgess, the primal poundings of Judd Williams, the slick upright bass work of Jack Hanlon, and the possessed rantings of vocalist Jason "King" Kendall, the Crowns can do no wrong! Produced by Joe Gittleman of Bostontones fame, from the solid slap of the first track, "Still Royal," to the brassiness of "Mr. Fix It" ROYAL has it all! This is definitely

growth in sound for these boys since their earlier releases on Velvet Recordings but if they continue to grow like this, then I can't wait to hear what comes next!

-Jaymes Mayhem



The Vandals have initially decided to grace us with a new collection of tunes to rock out to! This latest release follows up the 1998 release HITLER BAD, VANDALS GOOD, and a sturdy follow up it is. It's just what you've come to expect from the Vandals: fast, brash, bouncy, a bit silly, and definitely "kick in the head!" This band never seems to miss a step with the ever passing years; vocalist Dave Quakenbush rattles off lyrics in a quirky manner while Joe Escalante slaps out the bass lines to match Warren Fitzgerald's intertwining guitar licks and Josh Freese's manic drumming. How Freese even manages to find the time with all his other projects no one may ever know, but he shy and caked with attitude, the album delivers a clean sound through all 14 hell goes on in the release of an album? Check out the incredibly accurate and music." Other stand out tracks include "Sorry, Mom & Dad," "Jackass," and of Me.) Vandals fans will most definitely not be disappointed: a damn good

-Jaymes Mayhem



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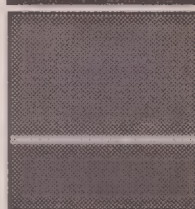
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-DEATH
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SURF THE BLACK SELF-TITLED SELF RELEASE

A 4-song live CD from these hard-hitting punksters. The songs are catchy ■ hell and very fast moving. The vocals are a bit dry, perhaps due to being recorded live. Keep ■ eye out for these guys; ■ studio record could land them a major spot on the street-punk scene. Based on this recording, I would give these guys two beers up.

-NICK DIY



MOCK ORANGE THE RECORD PLAY LOBSTER RECORDS

This quasi-emo CD, more often than not has ■ stripped down melodic rock sound. The vocals tend to remind ■ of hard rock alternative vocalists of the early '90s and ■ otherwise without frills, emphasizing the succinct, ambiguous lyrics. Musically, THE RECORD PLAY glides in and out of alternative pop guitars (soft and twangy) and abrasive feedback, producing generally infectious homespun melodies.

-John Sweeney



THE LUCKY STARS HOLLYWOOD & WESTERN IPECAC RECORDINGS

Traditional rockabilly—plain and simple. No bells, whistles, or fancy gimmicks here, just straight up rockabilly as it was meant to be. Four good ol' boys just playing it up from the accordion to the bass fiddle to the steel guitar—one sweet sound with vocals to match. Sage Guyton has a way with his vocals that just makes it ■ pleasure to listen to this CD. Add in there the layers of finely tuned strummin', pickin', poundin' and plunkin' on the parts of Chris "Whitey" Anderson, Brent "Mooney" Harding, Charlie Paddock, and Jeremy Wakefield, and you got yourself one kick ass combo! The vibe on this CD is phenomenal from "Everybody's Fool" to "Look What The Cat Dragged In" to the hysterical "All Shapes and Sizes." HOLLYWOOD & WESTERN definitely delivers what it promises: good, solid traditional RAB sounds, nothing more, nothing else. What more ya need?

-Jaymes Mayham



STB SPIT ELBO

STB is an alternative rock trio that shares as much in common with The Indigo Girls as they do Nirvana. On their 10-track disc, STB changes moods and tempos from fast and furious ("Spit") to laid back and sublime ("Lies") without the listener feeling cheated or disturbed. Solid songwriting and strong vocals back up this band's sometimes lush ("Beggars, Queens and Thieves"), sometimes loud ("Running Out Of Time"), but overall enticing musical endeavors. If you dig Mazzy Star, Concrete Blonde, or The Breeders, then check out STB for some female-fronted rock that is as sonic ■ it is sultry. (PO Box 2461 Decatur GA 30031 soniatellow@hotmail.com)

-Mike SOS



DESTRUCTION ALL HELL BREAKS LOOSE NUCLEAR BLAST

Destruction is one of metal's true grizzled veteran bands; and on their latest 12-track release, they show why they've experienced such staying power. From their precision thrash metal riffs ("The Butcher Strikes Back") to the locked and fully-loaded rhythm section, this German metal outfit brings new meaning to the phrase "power trio" ("Machinery of Lies"). While the '80s ■ (thankfully) long gone, Destruction shows us what made the metal music great by not changing a thing about themselves throughout their 15+ year career. If you're ■ metal mania, you'll be sure to appreciate this album.

-Mike SOS



MAURICE'S LITTLE BASTARDS GREATEST HITS VOLUME ONE MO CHEEKS REVOLUTION

A low-fi romp through the underbelly of basic stripped down punk. Reminiscent of the under produced ramblings of the Aborted. But where the Aborted leave off with mischievous schlock punk, MLB have a knack for putting together a punk song with a flair for the traditional. Yeah sure, there really isn't ■ lot of talent here, but these guys got heart. Not ■ bad DIY effort from some cool kidz.

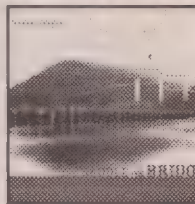
-Larry Lugz



HAPPY CAMPERS S'MORECORE MONKEYASS RECORDS

Initially upon playing this CD I thought, "Here ■ go again...." But before long, Happy Campers decidedly won me over (in spite of me). It's always nice to hear straight punk done well. A couple of high points: "Things Could Be Worse" is a particularly rockin' good tune and "Sixteen," though simple, is a quite poignant, well done song. The cover of Kenny Rogers' "The Gambler" is also highly entertaining.

-John Sweeney



BONFIRE MADIGAN SADDLE THE BRIDGE KILL ROCK STARS

This is ■ truly scary album. 45 minutes worth of self-indulgent noodling on ■ cello and brassy female vocals over strange wanna-be art rock do not a good combo make. Kill Rock Star does have some great and creative groups on their label, but this is not one of them. Well...we could say Bonfire Madigan is creative, but then again so was Dr. Frankenstein. This trio has thrown together ■ monster of an album. Let's burn down the windmill this freak of nature walked into.

-DUG



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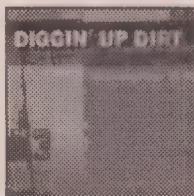


ORANGETREE
ORANGETREE
JUMP UP RECORDS

The self-titled sophomore release by Chicago-based Orangetree is a bizarre exploration into areas of music that haven't been invented yet. Ex-ronman for MU330, Jason Nelson, leads his band on a foray into something they call "horn-driven arena rock." In reality, it sounds like David Lee Roth with a hard-rocking ska band that isn't afraid to bust out punk riffs. They also aren't afraid to include wry lyrics about their own direction in "Bad Apples" ("...take out your Bic lighter, start making fun of the band, give us the finger..."). The mellow acoustic opening to the rock ballad "All Locked Up" sounds as if it might have been penned by Styx, yet when the horn section kicks in it ends

up distinctly "horn-driven arena rock." Orangetree remains one of the most exciting and creative bands in the burgeoning Midwest ska scene. This CD may not be a step in the right direction for the band, but it is a bold step and a new direction. Now if we can just get these guys on a West Coast tour in a really tiny arena...I'm there with my Bic lighter.

-DUG



DR. RING-DING AND THE SENIOR ALL STARS
DIGGIN' UP DIRT
JUMP UP RECORDS

Dr. Ring Ding is a traditional Jamaican-style dancehall superstar. The weird thing about it...is that he's German. That's right, the third CD by the good doctor and his bandmates (Oliver, Bernd, Arne, Dassman, Thomas, and Meyer) is a critical sensation. Guest musicians read like who's who of the ska/reggae scene with Doreen Schaffer and Lord Tanamo of the Skatallites, reggae monster Judge Dread, King Django from the Stubborn All Stars, dancehall sensation Rocker T, and hip-hop artists G-Clef and Storm. The CD contains 15 well-crafted tunes that segue seamlessly from '60s ska to '90s dancehall. The bizarre collection of cultural influences present on this album

put the lie to prejudice and prove that music is the common ground where all bridges can be crossed. The tracks for this album were taken from tracks recorded between '95-'99, which were then re-mixed and re-mastered in studios on both sides of the ocean. The CD is dedicated to the memory of Alan Hughes (AKA Judge Dread). I can't think of a more unifying or fitting tribute. Hell Ring-Ding.

-DUG



ALOHA
THAT'S YOUR FIRE
POLYVINYL RECORD CO.

The debut full-length album from this Cleveland-based four piece is a heady leap into the uncharted waters of millennial prog rock. There are 10 songs on this CD, and just as in their live shows, there are no breaks between the songs. Maybe there aren't any breaks, but there are plenty of emotional vocals, clever melodies punctuated with vibraphone solos, and believe or not...a triangle player. Many of the tunes lean toward the soft side, although there are some eclectic rockers here. Much of the album lulls the listener into a dreamlike state with beautiful pop melodies only to bring them crashing back with the intricate percussion attack. This is a strange, unsettling

album...I liked it a lot. We can only hope this eerie quartet tours the West Coast in the near future. I don't think there'll be much of a dance floor, but they're at the top of my list to live.

-DUG



NICKELBACK
THE STATE
ROADRUNNER
536 Broadway New York NY 10012
www.roadrunnerrecords.com

Before the cries of "generic" ring out, let's get one thing straight about this Canadian quartet named Nickelback. While their radio-friendly riffs reek of Bush, STP, and the ilk ("Not Leavin' Yet"), these guys do have a sense of rockitude that buries all their Matchbox 20 and Creed knockoff brethren ("One Last Run"). Imagine an angrier Collective Soul ("Diggin' This") with a strong sense of hooky choruses and some kick-ass guitar work, and you may just have a radio darling in the works. So what if singer Chad sounds

exactly like Gavin from Bush; at least Nickelback keeps it heavy, sans any crappy techno remixing. If you like your rock sanitized with aspirations of becoming a big hit, then Nickelback is for you.

-Mike SOS

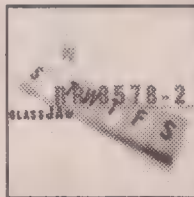


BRAINSTORM
AMBIGUITY
METAL BLADE
2628 Cochran St. PMB 302 Simi Valley CA 93065
www.metalblade.com

Is there a factory nestled deep in the Netherlands somewhere that churns out metal bands to supply the world? If you were to look in an almanac, metal music has got to be that region of the world's number one export. Such is the case with Brainstorm, a 5-piece band that takes from the Savatage/Iron Maiden schools of metal and add their own versions of metallic guitar wizardry ("Arena") and comments on the world's ills from operatic vocals. Not

bad, but not overabundantly well done, Brainstorm is one of those bands that may lie in heavy metal limbo, playing outdoor festivals and keeping the flame of classic metal alive and well for years to come.

-Mike SOS



GLASSJAW
EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SILENCE
ROADRUNNER

From the streets of Bellmore, Long Island, NY, come a quintet called Glassjaw, a name you're sure to hear from for many years. Blending the abrasive NYHC sound with touches of art rock and nu metal, this Ross Robinson-produced debut 12-track disc is mesmerizing and captivating rock music gets. There's a lot of Faith No More in here, as well as Quicksand, Deftones, VOD, and many other underground hero's sounds bubbling underneath the emo rock surface of this multifaceted and talented outfit. Creating intelligent angst is no easy feat, yet lead singer Daryl Palumbo's creatively manic style complements the aural assault of the twin guitar and driving bass

and drum rhythms. The music Glassjaw creates is truly unique, yet pleasantly familiar, blending dissonant chords with singable melodies and complex song structures that at times go into uncharted territory with jarring results. If you think that all metal sounds like Korn, or if you like your metal edgy and laden with intelligence without sacrificing brutality, then check these guys out. Quite possibly the best new release this year. (536 Broadway New York NY 10012 www.roadrunnerrecords.com)

-Mike SOS

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KING DIAMOND
HOUSE OF GOD
METAL BLADE

All hail the King! The mighty purveyor of evil himself and every PMRC member's worst nightmare returns with a new concept album. King Diamond has toned down a great deal since his early days, yet the Andy La Rocque guitar assault and the trademark metal falsetto remain intact ("Black Devil," "Help"). While the King's spiel may be considered laughable in this time of "reality-based entertainment," perhaps he could supplement his act by taking it out on the road — a play/musical rather than a mere concert experience. Imagine it now: King Diamond Live on Broadway. Hell, if Sebastian Bach can play there, why not. In any event, those that remain loyal to Diamond should dig this album a lot; and even if you're just in a campy mood, this may be the type of thing to get your rocks off to. (2628 Cochran St. PMB 302 Simi Valley CA 93065 www.metalblade.com)

-Mike SOS



THE SELLOUTS

GET TAKEOUT
FORK IN HAND RECORDS

This infectious East Coast-based ska band might well be the perfect clone of Reel Big Fish. Like RBF, there's plenty of nifty guitar lines, lots of good horns, and tons of lyrics about girlfriends and misunderstood youths. The musicianship is tight and the production is top notch on this CD. One of the catchiest tunes on the album is the light speed rocker "The Way Things Work." The boys from Massachusetts even include a 42-second song ("Breathmint") that is sure to be a crowd favorite for a quick mosh. If you listen to ska, you've heard this stuff before—though maybe not played as well. The Sellouts are a band that could get national attention with one lucky hit

like RBF's "Sell Out." Until then, these guys will just have to continue selling out gigs until the big break comes.

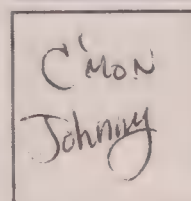
-DUG



RUN DEVIL RUN
SINKING DEEPER
VICTORY RECORDS

Kool name for a band! Straight up old school hardcore here, my brotha! From the get go (with songs like "Gray Memories" & "Force Fed Reality"), Run Devil Run belt out old Agnostic Front style hardcore with a hint and mixing of Biohazard-meets-old-Dag-Nasty for a cerebral romp through pure aggression. This CD never lets up, keeping the listener prisoner on a savage roller coaster of sonic deliberation. A strong release from a strong band in a strong and healthy scene.

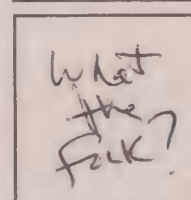
-Larry Lugz



JOHNNY VANCE
JOHNNY VANCE
SELF RELEASED CASSETTE

Singer-songwriter Johnny Vance struts his stuff on this 5-song cassette. Sounding like a cross between David Cassidy, Jon Bon Jovi and Rob Thomas, Johnny's voice is a cross between serious rocker and teen heart-throb; and his music is well-crafted commercial fare ("Fifteen Minutes"). If you like male pop rock with mass appeal, then check this out. (PO Box 158203 Nashville TN 37215)

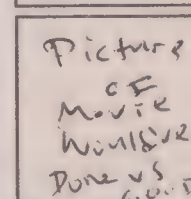
-Mike SOS



ANDREA LAFAZIA
FOLK STAR
SELF-RELEASED CASSETTE

Andrea Lafazia's latest 5-song release is aptly named. Her Lisa-Loeb-meets-Jewel sensibilities, coupled with her strong voice and use of phrasing ("Pretty Life") make her a standout among the girl-with-a-guitar crowd. If you like folk music, you'll dig her; and even if you cringe at the idea of another Lillith Fair devotee stepping to the plate, Lafazia shows on FOLK STAR that she can deliver the goods with an interesting twist. (Folkstar1@aol.com)

-Mike SOS



LUCAS
AS COLD AS IT GETS
SELF-RELEASED CASSETTE

Emo rock from New Jersey is what Lucas is all about. This 3-song sampler is very underproduced, yet the overall feeling is definitely apparent here. Chock full of melodic guitar lines, anguished vocals, and an overall feel as if John Hughes was in your speakers ("Trust Me"), Lucas may just be the most poignant kids on the block. And that's just the way they want it. (theway-we-once-were@aol.com)

-Mike SOS



RAY MUMBLES
ENVY THE IGNORANT
SELF-RELEASED CASSETTE

Ray Mumbles is a teenage juggernaut that is one part Korn, one part Trent Reznor, and one part Chemical Brothers to create the new sound of the apocalypse ("Pigz"). Imagine Jonathan Davis hooking up with Fear Factory, or even some Webster Hall hardcore dance beats over some nu metal down-tuned guitars and that's what you get from Mr. Mumbles ("Disrespect"). While he runs the risk of treading tired ground, the mix of all the styles Mumbles incorporates always complement one another, with one never overpowering the other. If you'd like to hear the sounds of the new brigade, look no further. (www.raymumbles.com)

-Mike SOS



VADER
LITANY
METAL BLADE

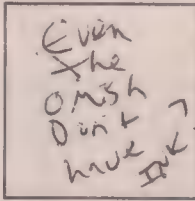
Poland's pride and powerful Vader return with a new release chock full of the metal madness that you'd come to expect from this long standing death metal troupe. Taking the old school style metal a la Slayer ("The One Made of Dreams") and adding on a keen sense of blast beat death metal mayhem, Vader shows us why they're still around with a powerful 11-track disc that will have you raising horned hands in the air and banging your head with childhood abandonment ("Xeper," "A World Of Hurt"). For the metal maven in you, (2628 Cochran St. PMB 302 Simi Valley CA 93065 www.metalblade.com)

-Mike SOS



**CAST IN STONE
LIFE ON TRIAL
WARFARE**

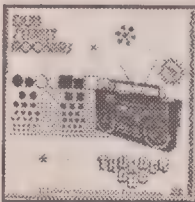
Cast In Stone is a California quintet that takes their musical direction from the NY hardcore scene and creates some intense musical endeavors ("You Can't Hold Me Back"). Their 6-song offering is chockfull of East Coast attitude in "Shutdown" and "25 Ta Life" ("Out For Blood") complete with metal-esque guitars and choruses that cry out for sing along pile on madness. If you like your hardcore with a heavy twist, then you should check these guys out and be reassured that there is other good hardcore coming from the left coast. (2036 Alexander Dr. Escondido CA 92025 www.warfarerecords.com)
-Mike SOS



**HOSTILE OMISH
OLDE ORDER OF OMISH
JIM CLEVO PRESENTATIONS**

In the realm of joke bands, there's the bad and then the really bad. For example, GWAR: good band with a gimmick that took them to a certain level. Green Jelly is another on the opposite end of the spectrum, releasing one single and playing it out before fading into obscurity. Enter Hostile Omish, a punk metal outfit that takes the Omish lifestyle and incorporates it into their act and a good majority of their 27-track disc (shades of SOD). The problem is that the music is stellar, but the act grows tired a few songs in. If you dig novelty acts, check this out; otherwise, it's not really worth it. (PO Box 110161 Cleveland OH 44111-0161)
-Mike SOS

www.jimclevo.com



**DUB STREET ROCKERS
THUNDER DUB
ELECT MUSIC**

This really isn't a bad release, it's just not my cup of tea (or coffee or whatever). What you get here is an uncompromising testament of some traditional Reggae Dub music. Musically, they are right on target. Not to sound offensive, but a 15-song, hour-long CD of this genre is a little tiring on my psyche. Maybe I'm not as sophisticated as your average music journalist; maybe I'm just AD/HD. Anyway, for what it is, it's good. Fans of this genre should seek this out and leave all the commercial dub reggae hip-hop at the music store and listen to the real deal like the Dub Street Rockers. We're Jahmin' Mon!
-Larry Luzg



**UPO
NO PLEASANCES
EPIC**

Hey, did Soundgarden reform and lose all of its talent? Nope, it's just UPO and their generic entry into faceless music that's sure to be visiting a bargain bin near you. Third rate Cornell-esque vocals with less lyrical cohesiveness than an N'Sync tune lead the charge of this weak quartet. Radio-ready rock hasn't been this blatantly bad since the late '80s bottom-of-the-barrel hair metal (Britny Fox, anyone?) For once, a title of an album makes perfect sense. You'll definitely find nothing to be pleasant about on this album. Steer clear at all costs. (550 Madison Avenue New York NY 10022 www.epicrecords.com)
-Mike SOS



**FALSE PROPHETS
BLIND ROACHES AND FAT VULTURES
ALTERNATIVE TENTACLES**

The False Prophets were one of the seminal bands of the early 1980s punk rock scene in NYC. On this retrospective 21-track CD, the band is chronicled from early demos to their first full-length album. If you'd like to learn more about where your local punk rock band is getting all of their cool ideas and where they're getting their angst from, pick this release up and listen for yourself. Take some time out and learn from some elder statesmen on how it's done, boys and girls. (PO Box 419092 San Francisco CA 94141)
-Mike SOS



**BARBARA ANN
I AM BARBARA ANN
PRETTY FACE RECORDS**

"I am an impatient little butterfly, I never want to make you cry..." That's a line from "Whack," the first of seven songs on this CD. With a voice that quivers like a sickly Dale Bozzio and a body that looks as if it would disappear if she turned sideways, Barbara Ann is one scary performer. She does get credit for all the singing on this CD, and she plays guitar on every track. There is a lot of punk-ish energy on this album for a three piece band, but the annoying vocals and screeching screams get a bit tedious. One slow ballad, "Awake," actually works with the thin voice. The song sounds like an eight-year-old reaching out to some child molester for comfort. Occasionally, musicians with a couple of strikes against them hit the big time. Just look at Jimmy Buffet or The Sex Pistols. Though this CD is maddening, Barbara Ann obviously has a lot of chutzpah and she is "an impatient little butterfly." Good luck, girl.
-DUG

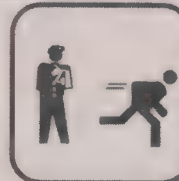


**EARTH CRISIS
SLITHER
VICTORY**

Everyone's favorite hardcore vegans Earth Crisis return with a barnburning 13-track album that may have some longtime fans crying "Sellout." While it can't be denied that EC has gone down a Metallica-esque route in terms of songwriting, the boys have never sounded as well rounded and overall heavy. SLITHER is chockfull of powerful songs that stray from the usual Earth Crisis pound-you-over-the-head formula. Instead, they opt to slow it down a bit and give it a little more groove ("Killing Brain Cells," "Slither") a la Propain, with strong results. Produced by aggro rock production king Steve Evetts, this is the most comprehensive and accessible release Earth Crisis has put out ("Provoke"), complete with thought-provoking lyrics and thunderous rhythms and a twin guitar attack that is second to none. Ok, so now they don't sound like every other hardcore band—is that so bad? Not really, because Karl and company have gone through an evolution that's only going to award them the accolades and success that they deserve. (PO Box 146546 Chicago IL 60614 www.victoryrecords.com)
-Mike SOS

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*Straight
UP
Now tell
me
baby.*

**ONE WAY RIDE
STRAIGHT UP
MCA RECORDS**

Riding the wave that Creed and STP created, California quartet One Way Ride tries to take the rock and roll world by storm by creating heavy hooks, a strong male vocal that's sure to turn on the female contingent, and enough sing along choruses to make Bic lighter stocks rise through the roof. What they achieve in doing, however, is making a bland 12-track album that reeks of plagiarism of today's radio-friendly rock mixed with senseless lyrics and a complete lack of feeling. If you dig all those copycat bands that will be in heavy rotation for 2 weeks and then drop off the face of the earth, then pick this up; otherwise, why bother? Buy yourself something else with the \$15

you'll save. (www.mcarecords.com)

-Mike SOS



**THE POSERS
ANTI-CHRISTIAN ANIMOSITY
CARGO/GRILLED CHEESE MUSIC**

One of the better sounding hardcore records of the year right here. These guys have the perfect combination of hard, tuned down riffs and speed. The lyrics, at times, leave something to be desired, but for the most part, they keep it simple and to the point. Fans of bands such as Indecision, One 4 One, and Strife will like the style of the Posers. Plus, they have an awesome name, albeit misleading.

-NICK DIY



**MAD DRAMA
S/T
PARIARH RECORDS**

Now these guys have the potential to doing big things. Try and capture the heart and energy of Strung Out and mix in some mid 80s heavy metal riffing of say, AC/DC and WASP and you get the new face of modern crossover punk/metal with a skate rock edge. Forget the boring trash pile rock of Pod and Poppa Roach, who in themselves possess punk and metal roots, but also possess all the wrong ones. Mad Drama incorporates all the good of both genres to bring about a mix that's both faster and melodic and is much less concerned with that rock star posturing thang that the aforementioned cling to. A hard, unique, and melodic release from some down-to-Earth fans of

good music.

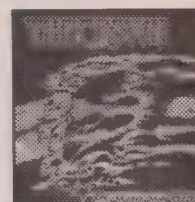
-Larry Lugz



**JEFFERSON DENIM
NEW RADICAL THERAPY
KAMIKAZE PENGUIN**

Jefferson Denim is a solo artist that combines rock and roll sensibilities with a strong pop coating on his 10-track offering. Toe-tapping tunes with a sense of intelligence and descriptive lyrics are Denim's strong suit ("Napoleon In Drag"). His laid back vocal style not only complements the subtle music underneath Denim's approach, but it also adds to the overall big picture ("Dreaming In French") of refined rock music. If you like Bon Jovi, Matchbox 20, or any other adult rock band out there, then Jefferson Denim would be a welcomed addition to your collection. (832 3rd Street PO Box 108 Santa Monica CA 90403 www.jeffersondenim.com)

-Mike SOS



**THE CROWN
DEATHRACE KING
METAL BLADE**

The Crown is a metal band in every sense of the word. This Swedish quintet definitely brushed up on their early Metallica and Sepultura while writing this 11-track metal maelstrom. Swirling guitars, pounding drums, and vocals from the depths of hell are what these guys are all about ("Deathexplosion"); and when it comes to true old school '80s thrash metal, these guys deliver the goods. From breakneck speed riffs ("Devil Gate Ride") to slow and grinding bottom end madness ("Dead Man's Song"), The Crown is a band that brings the metal with no compromise and no remorse. Truly a breath of fresh air for all of you who have awaited a second coming of the metal days

of yore. Check these guys out if you yearn for the glory days of Testament, Obituary, and Slayer. (2828 Cochran Street PMB 302 Simi Valley CA 93065 www.metalblade.com)

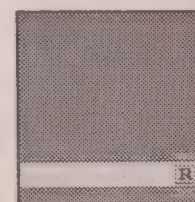
-Mike SOS



**SIX PACK ANNIE
SELF-TITLED
SELF RELEASE**

These kids are part of that new generation of hip-hop influenced metal. Hey, as long as they are keeping the metal out of hardcore, I don't care what they do with it. Anyway, fans of Limp Biscuit or whoever they will like this. They get pretty heavy at times, maybe a tad like Slipknot, with the tuned down guitar riffs, just not as chaotic. Basically, if you went to Ozzfest, get this.

-Nick DIY



**QUEENS OF THE STONE AGE
RATED R
INTERSCOPE RECORDS**

Want a band to worship and adore? Want to know what band just may save rock and roll? Look no further than the quirky Queens Of The Stone Age. Consisting of ex-Kyuss members Josh Homme and Nick Oliveri, QOTSA brings their second release RATED R to our hungry ears. The results will blow your mind in oh so many ways. For starters, the guest-star power on this 11-track gem includes Mark Lanegan and Rob Halford. From there, QOTSA break all the unwritten laws of rock: they have more than 2 lead singers, they switch up their instruments on each song, and they never stay put in a style long enough to be pigeonholed. From the Nirvana-esque angst

of "Tension Head" to the laid back groove of "Autopilot," Queens pull off the amazing feat of maintaining a level of intensity by switching styles. There's something for everyone on this album from guitar instrumentals ("Lightning Song") to musical cacophony ("I Think I Lost My Headache") to balls out raw and roll tunes ("Feel Good Hit Of The Summer," "Quick And To The Pointless") to satisfy all rock fans. These self-professed drug addicts have given us 43 minutes of their best trips on CD. Please tune in and burn out with them on this potential album of the year. (www.qotsa.com)

-Mike SOS

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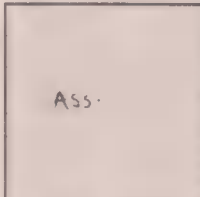
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F.Y.P.
COME HOME SMELLY
THEOLOGIAN RECORDS
 FYP was one of So. Cal.'s most promising bands. All good things must come to an end; and, of course, FYP called it quits. Theologian has managed to capture seven unreleased gems and one classic cut (Come Home Smelly) to pay homage to the band that could have been huge. For those not in the know, FYP took the pop-punk sensibilities of the QUEERS and bastardized the sound into a unique and sloppy fun for all bash that could only be FYP. Of course the title track rocks, but my pick hit was "Shirts & Skins," a sort of comical punk lifestyle type of thing that depicts the benefits of consuming alcohol to be ones better self. Get this while you can and become manly

you sissy boys...

-Larry Lugz



THE ASSHOLES
SELF-TITLED
SELF RELEASE

The Assholes...well, this album is very ska/punk friendly with harmonious vocal work by Trev. In fact, it's a little too sweet and mellow for me. Songs like "Finally Over" and "Dordy"--which sound like something from the American Bandstand era--are very poppy and Frankie Avalon-ish. Except, they add some ska and punk riffs to make it a little different. The songs are catchy and could make the teenyboppers melt, but this broad ain't feeling the vibes from the Assholes! Another song I think is worth commenting on is "Sex Maniac." This song has the infamous 2Live Crew ghetto chorus lines that were hot back in the late '80s/early '90s. I mean, "Ooh, me so horny/Ahh

me so horny/Ooh me so horny/Me love you long time" was appropriate when you were "Sitting at home watching Arsenio Hall/ took out my black book for a freak to call/picked up the telephone and dialed the seven digits/ said 'Yo, this Marquis, baby. Are you down with it?/I arrived at her house/knocked on the door/not having no idea what the night had in store/I'm like a dog in heat/a freak without warning/I have an appetite for sex/coz me so horny..."--you know the rest. Anyway, I didn't like this album very much. I think what ruined it for me was the last track, "The Runt"--sounds like a Candlebox song.

-Liz Ortega



THE KOWALSKIS
ALL HOPPED UP ON GOOFBALLS
ENGINE RECORDS

I've struck gold! Their web site describes The Kowalskis as "BubbleGumPowerPopPunk," and I won't argue with that. This CD reminds me of the very best progressive music of the late '70s, the incipient '80s, and the young godfathers of bouncy punk from that era. I'm an acknowledged sucker for female vocalists of that style and period, and this is no exception. These quirky, often-amusing songs of cynicism, abandonment, and frustration also remind me of stuff currently being produced by San Francisco's Fat Wreck Chords label. The Kowalskis' fitful, energetic tunes have surprisingly poignant lyrics--simple but highly effective. The first time I heard this CD, there was one track near the end that initially had me thinking, "Now this is a little too derivative," and then it turned out to be a cover of Devo's "Uncontrollable Urge," ha! I'm rocked, and I want more

-John Sweeney

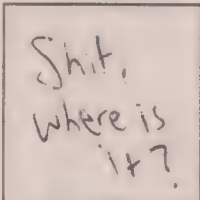


CLARE QUILTY
STRONG
DCIDE RECORDS

The second album from Clare Quilty, the esoteric, left-leaning foursome from Charlottesville, Virginia, is a true knockout. Straddling the musical line somewhere between Portishead and Belly, STRONG is packed with introspective, soulful music and dual female vocalists that harmonize together like it was second nature. The first song to get airplay off the album, "I Want to Sleep With You", is catchy, but a little too syrupy sweet to be indicative of the depth and brilliance on this CD. Michael Rodi's songwriting is at its best when he cuts loose with offbeat rhythms and more pessimistic lyrics. Songs like "Anger is Beautiful," "Painful," and "Angel of the Odd" are the true heart

and soul of this album. The production on this CD is first rate, the cover artwork is good, and every song is great. If Clare Quilty doesn't become a household name on the strength of this CD, blame a music business that would rather push hormonally unbalanced teenagers doing cover tunes down our throats.

-DUG



LUCKIE STRIKE
FUTURE IS TURNING
TOMATO HEAD RECORDS

Rock, Rock, and more Rock. Luckie Strike's 6-song EP flows together flawlessly. I got myself a copy of FUTURE IS TURNING long before I received it in the mail to review. So between now and my first listen, I have heard it about...oh, a little more than one million times. I also have spent much of this time in my car singing along to Luckie Strike at the top of my freaking lungs. Everybody on the I-5 in between OC and the Bay Area must think I am crazy. So basically Luckie Strike puts out a recording that pretty much grabs you from the first listen. There is no, "Oh maybe it'll grow on me," time period. The first time I heard the EP, I knew I liked it. This EP has made its way into my permanent collection. They combine Mel's strong attention-demanding vocals; Dre's solid, fluid bass lines; Bubba's heavily rock-and-roll-influenced guitar riffs; and Liz's hard-hitting rhythmic drums to make the power-driven EP that is called FUTURE IS TURNING. Oh yeah, my favorite track is probably "Alice" (#6), but the tasteful Elvis Costello cover of "Radio, Radio" is definitely a bonus. You can hear the first track ("Slightly Stoopid") off of this EP on Skratz's WHAT'D YOU EXPECT FOR FREE VOL.8 (track 6 on the comp). And if you liked that, then you will love this!!

-Ashley Rose



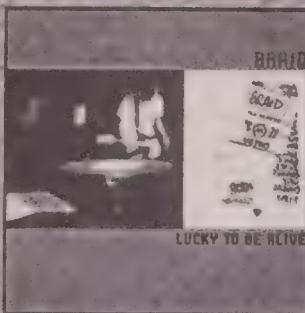
THE INCITERS
DOING FINE
JUMP UP RECORDS

Once in a great while I get a CD that I just can't stop listening to. You find yourself humming one of the songs or mouthing lyrics as you go through another boring day at work. This is one of those records. It's the second full-length album by San Francisco's incredible dance hall wunderkind, The Inciters. They are an 11-piece band with four vocalists. The lead singer is a white guy (at least his picture looks like it), but to hear him sing is like listening to Booker T or James Brown rip through soul standards. The three females in the band also sing, lending this music a power punch like the Supremes in their heyday. Just looking at the group picture on the album is

like slipping through a time warp. I'd swear that was a bunch of English mugs from the mid-'60s standing on a windblown wharf. They're already a huge hit with mod/scooter set, and no wonder. Their dead-on recreation of "Northern Soul" is what landed them the opening gig on a tour with The Commitments, the "Northern Soul" dance band from the movie of the same name. I could say I liked this song or that, but that would do a disservice to the rest of this album. What I will do is plug this SOB into my Walkman, grab a couple of pints of Newcastle, hop on my Vespa, and ride like the wind.

-DUG

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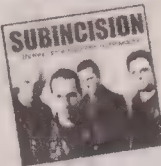
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—Josh @ Zero



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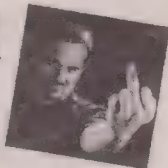


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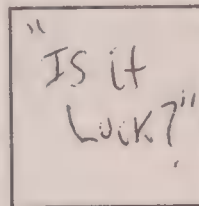
TIX AVAILABLE @ TICKETMASTER OR THE DOOR



THRICE IDENTITY CRISIS GREEN FLAG RECORDS

Ok, I'm going to tell you the story of the first time I listened to this CD. I saw Thrice at a show in Corona while back and coerced the lead singer and guitar player Dustin into giving me a CD. That night I had a ton of writing I had to do for Skatch and was up until six in the morning. But I couldn't wait to hear Thrice recorded. At the time, I was living by the beach in San Clemente, the sun was coming up and the world outside my car was silent. IDENTITY CRISIS was blaring full blast and the music was the perfect soundtrack to the moment. The air was crisp, gray, and untouched. Thrice has a way of putting emotion into music like few bands do. Although this is not Thrice's first release, it is the only one you will be able to find. As far as the CD itself goes, there is not one "skip song," and I have had it long enough to get sick of something if there was anything to get sick of. If I had to pick one favorite song I couldn't, but I can pick a few: "As the Ruin Falls" (track 6), "Under Par" (track 11), and "To What End" (track 4). I also have to give the poet at the head of the lyrical wheel props here. Words that flow so unmarred and have such powerful meaning are always something that one cannot ignore. In the song "To What End," Dustin writes of the value of the human soul and what we are if we are nothing more than just an empty body. "If you believe that this is true then I must ask, to what end do you proceed. No fire in our eyes, no steel in our hearts, no magic in our songs. Are we just empty vessels? Did I not feel your love, did I not feel your hate, and did my heart not leap, and did my heart not break? And are these tears for naught, and are these words in vain, if this is all we are then what have we to gain?" You can get IDENTITY CRISIS anywhere that carries releases on Revelation Records (it is distributed by Revelation.), but you have to tell them to order it. If you are one of those instant gratification types, you can always get it at Green Flag Records in Tustin (See advertisement in SKRATCH). I highly recommend the disc.

—Ashley Rose



IGNORANCE PARK BAD LUCK...OR THE PLAN? MORTVILLE RECORDS

I have never heard of these guys, but I'm thanking my dear lord that I have stumbled upon this amazing album! There are two reasons why this band held my attention: they play the kind of punk rock that makes you want to back that ass up, and they have a steady sound that intertwines with the Johnny's smooth vocals. Try "Fun Times Five," "Back Of Your Mind," and "Another 90's Failure" as classic gutter punk cuts! They also have a trash rock feel in some of their songs, but not a significant amount that would classify them as "Junk Records-type" material. They're a good band and their album is quite nice.

—Liz Ortega



HORACE PINKER COPPER REGRET COLDFRONT RECORDS

I was never really turned on by Horace Pinker in the past, but now that I have listened to their current release, *COPPER REGRET*, I think I may be feeling some love for these guys! This album is everything any pop fan would love! The vocals are very sweet and EMO—I just love that word! Scott Eastman's moving vocals flow nicely to every guitar chord and drum snare. This album is heavy on the pop and light on the punk, which surprises me because I always thought Horace Pinker was a punk band since they often shared bills with Face to Face and Lagwagon. I guess they, too, have made a transition in their sound as bands often do. This album reaches higher dimensions as far as composition and deliverance, making HP's strong musicianship crystal clear. "South Stanley Place," "Clearer," and "Carnival Nostalgia" are a few songs that really show the band's ability and stance. A very nice album by Horace Pinker.

—Liz Ortega



B MOVIE RATS BAD FOR YOU JUNK RECORDS

Now, THIS is what I'm talking about: another awesome album by The B Movie Rats AND a free tattoo included with the CD! The B Movie Rats are the epitome of true rock 'n' roll! These guys have it all: wailing vocals, loud guitars, thumping bass lines, and fierce drumbeats that make any old body go into violent convulsions! 14 rock jams—yes! 14 rock 'n' roll cuts that are lewd, rude, and carried out with a trashy attitude! Check out "Revolution," "1000 Miles," "New Orleans," and the best track on this album, "Bad For You." Derek Christensen and the guys have definitely released some good shit on Junk Records—the label that brings the best rock 'n' roll bands ever spawned—and they continue to crank out some of the greatest rock 'n' roll music ever imaginable! That makes me feel real nice! It's Rock 'n' Roll Revolution—so get ready rawnk!

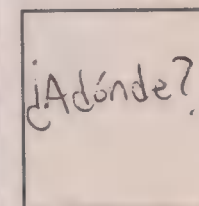
—Liz Ortega



THE WEAKLINGS NO ONE CAN STOP YOU/DO THE BOOB SPLIT 7" JUNK RECORDS

The Weaklings—a long time favorite of mine—have just made this 7" split white vinyl available to the fanatical Weaklings out there! Side A features the insane lullaby "No One Can Stop You," which is guaranteed to get your ass in someone's bed one way or another. You'll be doing god-knows-what to this song! Side B is "Do The Boob," and I must say that the guitar work on this song is killer! Mark Rhamrey really shakes it up with his neck-breaking guitar riffs, vocals by Brady are as sleazy as ever, and Casey Maxwell's bass work is deep and concentrated. Drummer Steve Mickelson is the backbone of this rock 'n' roll outfit, and he delivers his blows with uncontrollable wickedness! This is absolutely a teaser—so give in to your cheap hooker-lovin' urges and get their album JUST THE WAY WE LIKE IT.

—Liz Ortega



LOS BORRACHOS TEAR YOU A NEW ONE DEMO

Wow, they almost sound like the Candy Snatchers...not quite as good but they're right in there. I think the songs could use a little more emphasis on guitars and drums instead of the vocals. The vocals just seem to drown the music out. Don't get me wrong—the vocals are great and the lyrics are wonderful, but the problem lies with the actual music. It lacks that right hook sucka punch that I know is lurking somewhere in there. The key thing to playing trash rock 'n' roll is having killer vocals, loud guitars, penetrating bass lines, and bone crushing drum blows! I hear all of that with Los Borrachos...I just want to hear them TEAR IT UP! "I Want Blood," "Switchblade," and "Massive Aggressive" are some songs that I found to be right on that rock 'n' roll edge that is always a plus with me!

—Liz Ortega



THE SUMMERLEAGUE
TO TWILIGHT RUMINATIONS
FORGE AGAIN RECORDS

Ah, the gentle sound of The Summerleague. TO TWILIGHT RUMINATIONS is a perfect title for this EP. I might have titled it "The Soft Murmuring Sessions." The Summerleague certainly knows how to create a mellow mood. There are electric guitars on this CD, but I mean that in the most soothing sense. Very floaty vocals. This would be good mood-mending music for a cranky person to listen to after a hard day.

-John Sweeney



SPARECHANGE00
AT FIRST SIGHT
GRILLED CHEESE RECORDS/CARGO MUSIC

This energetic alternative pop CD has very polished musical performances and some nice melodies. The vocalist has the capacity to use his strong, raspy voice to a good effect. If you like emoting in your songs, then this one's for you--the lyrics are dripping with sincerity. The best part of the CD was an unlisted track--a very amusing acoustic song that is probably called "A Rubik's Cube (Your Love Is Like A)".

-John Sweeney



THE INFECTED
TOLERANCE FOR FAILURE
EUGENE RECORDS

I thought I was going to hate this CD based on the cover alone (somebody's big ass). Boy was I surprised. The Infected play an emo-ish, melodic blend of fast paced punk. I don't want you guys thinking Face to Face or any of their brethren kind, but rather a refreshing take on an oversaturated genre. Infected play by their own rules and take chances when the competition is playing it safe. I'm impressed, and you will be too.

-Larry Lugz



AGENT STEEL
OMEGA CONSPIRACY
METAL BLADE

Agent Steel is a metal quintet from California that blend thrash and classic metal akin to Judas Priest (even going as far as covering their classic "Beyond the Realm of Death") with a progressive twist, especially in the lyrical content. Dealings with aliens and conspiracies aplenty are sung about over a metal opus is what you'll find from these metal mavens. So, if you dig Overkill, Hades, or any given Swedish metal outfit, then Agent Steel is right up your alley. (2628 Cochran St. PMB 302 Simi Valley CA 93065 www.metalblade.com)

-Mike SOS



MINT 400
INTERCOMFORT
VILE BEAT

Mint 400 is a Brit band with a big rock sound that's not as sanitized as Bush, but isn't as avant garde as Blur or Jesus and Mary Chain. Their 14-track disc contains a bevy of guitar-driven, hook-laden songs that tend to rock a little harder than your average alternative rock band ("Dig"). Kinda like a more subdued Monster Magnet, this limey quartet is bold, brash, psychedelic, and trippy ("White Cadillac Man") and overall, manage to put out a pretty rocking release. If you dig (or even know) Catherine Wheel, A, or Muse, then Mint 400 would be a welcomed addition to your Brit rock collection. (PO Box 42462 Washington DC 20015 www.vilebeat.com)

-Mike SOS



MEDIA BLITZ
DADDY'S LITTLE GIRL
SELF RELEASE

Now this one is a keeper. Media Blitz has thrown away their heavy metal inspired punk of their past releases and has gone for a more straight-up approach to punk. In fact, they even have a kick ass female vocalist who can actually belt out growls better than any of the male competition out there yet still has her own aggressive unique style. I want you guys to think the Avengers meet mid-era NOFX. But don't let that description pigeonhole them. This is the sound of what LA has to offer. As musician, they're tight. As songwriters, they simply know how to write good memorable songs. As a band, they rock!

-Larry Lugz



LUCIAR
RULES OF THE GAME
A FEW LITTLE NOTES
41 Schermerhorn Street Ste 325 Brooklyn NY 11201
www.luciar.com

Luciar is a female rock singer that looks like Sade and sounds at times like Alanis, at others like Tori, and on the whole kicks some major ass through her 11-track disc. The first thing about Luciar that's bound to catch your attention is the music behind her strong and sultry voice. Top notch musicianship complements Luciar's smooth-as-silk vocals ("Fine"), complete with prime-time hooks and radio-ready choruses. While the disc goes from piano-laden balladry to full-band rockers, Luciar's dynamic range and vocal ability covers them all with a plethora of skill and grace ("Nothing More," "Minuendo"). RULES OF THE GAME not only showcases the great playing of the band, but it also covers the singer's amazing vocal abilities to perfection. Seek out Luciar if you like female-fronted rock with the rare combination of both substance and style.

-Mike SOS



THE BULLYS
TONITE WE FIGHT AGAIN
HEADLOCK RECORDS

Bratty punk rock stuff. The Bullies are all about throwing it back to the '77 style punk rock a la Johnny Thunders and MC5. If you are 30+ years old and feeling nostalgic, pick this piece of plastic up. Originality, however, is not included. Some of the lyrics on this are just dull, and this style has been done and redone a million times; and half of those million times it was the Ramones.

-NICK DIY

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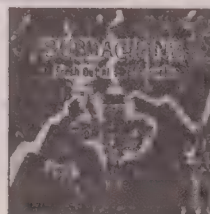
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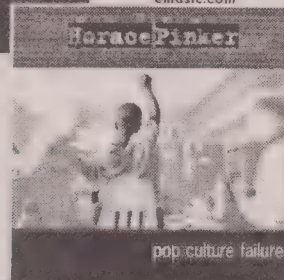
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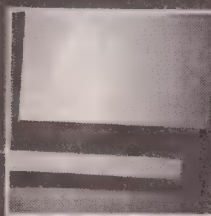
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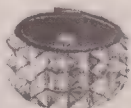
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AMERICAN PEARL
ADVANCE RELEASE
WIND UP ENTERTAINMENT

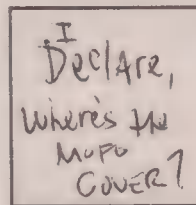
First off, these guys look like the Backstreet Boys with tattoos. Musically, they play that boring old style commercial alternative rock. Nothing really original here. At times they sound like the Cult, at other times they sound like Pearl Jam, and don't be surprised if you hear some Soundgarden licks thrown in to give these guys a heavier commercial sound. They play their rock safe and by the numbers and seem more concerned with radio airplay than by adventurous songwriting. Nothing down and dirty here. Just basic middle of the road rock schlock kiddies. I'm sure all the prepubescent teeny boppers will pin up their poster next to all the N'Sync and Britney Spears posters. Give this one to your 11-year-old girl cousin. She'll like.

-Larry Luzg

RIVER CITY REBELS
RACISM, RELIGION AND WAR
VICTORY

The River City Rebels throw down 14 tracks on their latest Victory release that take the ska-punk-meets-hardcore route musically and a solid political stance lyrically. These Massachusetts young guns sound like a supercharged Sex Pistols complete with horns ("Here Or To Go") and a delivery that's loaded with attitude and insight ("The System"). Reminiscent of fellow Beantown brawlers Dropkick Murphy's, this seven piece tower of power's music is contagiously danceable ("Country Is Doomed"), somewhat moshable ("He She It"), and downright lovable ("Stars N Stripes") if you can wade through their anti establishment warbling. If you like to turn it up and be a rebel, the RCR's are the perfect band to accompany your latest revolution. Pick it up and fuck the system, man! (www.victoryrecords.com)

-Mike SOS

MAYHEM
GRAND DECLARATION OF WAR
NECROPOLIS RECORDS

Nonwegian Black Metal forefathers Mayhem return with their latest release, a 13-track disc that uses electronica and technology to further this legendary band's audio assault. While the usual trademarked (and infringed upon hundred-fold) Mayhem tricks remain up their sleeve—like blast beats and lightning fast guitar riffs—Mayhem shows that they can up the ante and remain just as relevant and, in some instances, more powerful by using technological advances as part of their doomy metal backdrop. If you're a fan of the whole black metal movement, check this out to see how a founding father band can still get the job done. (Box 14815 Fremont CA 94539)

www.necropolisrec.com

-Mike SOS

SIEBENBURGEN
DELICTUM
NAPALM AMERICA

Taking their name from the European name of what we Americans know as Transylvania, Siebenburgen is a gothic death metal band that has an obvious love of vampirism. On their musically impeccable 10-track disc, these German goths combine brutal thrash metal with atmospheric ambience to create a truly mystical and magical listening experience ("Storms"). Goth rock never sounded so brutally beautiful. Imagine a chorus of angels singing over churning riffs and that basically describes this outfit. Not for everyone, but if you're a little curious, check it out. (PO Box 382 Bremerton, WA 98337 (www.napalmrecords.com))

-Mike SOS

EIDOLON
NIGHTMARE WORLD
METAL BLADE

Eidolon is a progressive metal quartet that shows no variation from early Queensryche and (mainly) Fates Warning ("Eye of Illusion"). While the performances are top notch and the riffs are pretty driving, the music seems a bit dated, as if it were 1987 all over again. How many times can you hear a falsetto metal singer over grinding rhythms before it gets played out? This release may be genre specific, so for those who aren't into the whole prog metal thing, stay clear. (2628 Cochran St. PMB 302 Simi Valley CA 93065 www.metalblade.com)

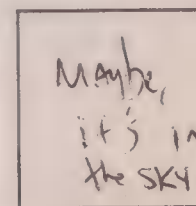
-Mike SOS

VARIOUS ARTISTS
SCENE REPORT
TRIPLE CROWN

The hardcore scene is regarded as being the tightest knit in the whole rock community, especially in NY. So it's no surprise that a hardcore compilation comes along to stress this unity and celebrate each band's individuality through coming together. On SCENE REPORT, 21 bands represent from across the East Coast, showing off their skills and putting out their varied influences and styles to share with the scene. From the NYHC grooves of No Redeeming Social Value and Billy Club Sandwich to the metalcore madness of Irate and One For One to the California hardcore of The Hoods, all facets of the scene are present and accounted for. If you're into the hardcore scene

and want to be on the pulse of what the latest sounds are, then this release is essential. (331 West 57th Street PMB 472 New York, NY 10019)

-Mike SOS

SANCTUS
AEON SKY
METAL BLADE

This 6-piece California outfit is not your average Cali band. While their location has spawned such diverse musical entities as Deftones, Offspring, and Motley Crue, Sanctus opts to go to the death/black metal route on their 8-track debut disc, with startling success. Their blend of Eastern European metal is no California sunshine for sure ("November"). Crushing dark and angry and instrumentally unmatched ("Thy Desolation"), Sanctus is a metal machine that gives their European peers a run for their money. If you like the imported stuff, try something domestic for a pleasant surprise. (2628 Cochran St. PMB 302 Simi Valley CA 93065 www.metalblade.com)

-Mike SOS

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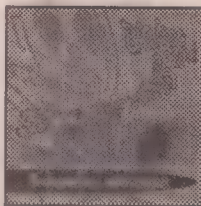
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**ANIMA SOUND SYSTEM
HUNGARIAN ASTRONAUT
TONE CASUALTIES**

This is a wonderfully bizarre bit of Hungarian trip-hop. I can't really say it adds a lot to the genre musically, but they do play more than competently, with catchy rhythmic tracks and sweet instrumental flourishes. The primary innovations are lyrical. Those songs that are in English give a particularly Eastern European spin on politics ("The Communists have nothing to offer but fat cheeks, eyeglasses, and lying policemen"). Even more interesting are the songs in Hungarian, where the vocals (to these English speaking ears) become another instrument, a haunting set of tones over the music. These also end up the best-crafted pieces on the album; by themselves, they are

worth the price.

-G. Murray Thomas

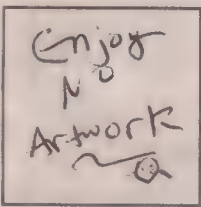


**J CHURCH
ONE MISSISSIPPI
HONEST JOHN'S RECORDS**

J Church have possibly the most literate lyrics I have ever heard in a punk context. This is a genre which, after all, usually celebrates willful stupidity, where "clever" is often the closest one gets to "intelligent." And here are J Church singing "Lent Riefenstahl's Tinder Box," which sounds like a film student's Master's thesis rocking out. I mean, not only do they name check Riefenstahl, they actually know her history. A filmmaker. That cut may be the peak of intellectual attitude here, but the rest of the songs are equally intelligent and psychologically deep analysis of relationships and the bohemian life. And they do it without losing the sharp, sarcastic humor

standard for punk (especially listen to "Your Mother" and "Never Happy" for cutting laughs). Not that J Church strictly play punk. They are tight, punchy, and energetic; and they mostly play short, hard, and fast. But ONE MISSISSIPPI progresses, they expand their musical palette. Acoustic guitars and slower tempos show up. And the lyrics get deeper and funnier. If you want to think while you slam, this is the album for you.

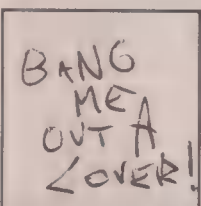
-G. Murray Thomas



**SIT N' SPIN
ENJOY THE RIDE
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Sounding something like the Shangri-Las on speed playing rockabilly, Sit n' Spin are simply sassy girl pop fun. Like the Shangri-Las, they sing sweet, yet revel in the bad girl image, singing tunes like "I Like Your Boyfriend" (self-explanatory) and "So Far Away" (a song about being in love with their prison penpal). Except for a couple of cliched horror-flick stories, they manage to explore real issues of relationships while maintaining a firmly cheeky humor. Who can resist a chorus like, "Why don't we ever break up when we're sober?" This disc is pure hyped-up fun.

-G. Murray Thomas



**THE BANGS
SWEET REVENGE
KILL ROCK STARS**

The Bangs play punked-up power trio hard rock, with a female twist. Although one might be tempted to classify them as riot girl, that would be a misnomer based more on the superficial fact that two thirds of the trio (Sarah Utter, vocals, guitar; Maggie Vail, bass, vocals; and Kyle Ermatinger, drums) are women than on their actual attitude. That attitude is pure rock 'n' roll. For the most part, any empowerment they espouse consists of adapting the sexual swagger of standard hard rock to a female voice. There are as many songs about breaking hearts as having a broken one. The Bangs draw on the full spectrum of rock history, from Cheap Trick (they cover their "Southern Girls") to the Ronettes ("Undo Everything") is gorgeous girl group shimmer to Cream, the original power trio. Then they blend all of it into wonderful, bouncy pop-punk nuggets.

-G. Murray Thomas



**THE 2 IGUANAS FROM EARTH
THE 2 IGUANAS FROM EARTH
SELF-RELEASED CD**

The 2 Iguanas from Earth is a female guitar/vocal duo from Detroit that shows a lot of diverse influences on their 6-song CD. With songs that range from pop jingles like The Go-Go's and The Bangles ("Hi-Jack A Rocket") to blues-soaked ditties like Bonnie Raitt ("Shot Of Love"), these two ladies show that they can sing and play with some pop sensibilities and a good rock and roll foundation. Check out this dynamic duo if you like your music female fronted with hooks a plenty. (iguana512@aol.com www.2iguanas.com)

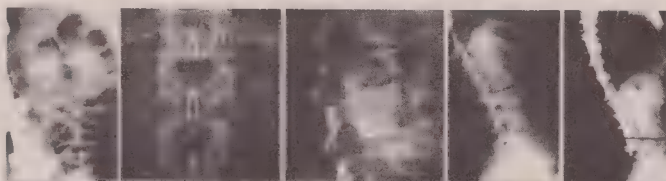
-Mike SOS



**FIXATION 29
FIXATION 29
SELF RELEASED CD**

Fixation 29 is a rock-rap dance band that knows how to get a party moving. With a mix that incorporates Kid Rock, Limp Bizkit, and the like ("Hysteria"), this Chicago quartet shows a lot of promise on their 6-song CD. Maybe if they keep up their interesting mix of danceable rock and rap, they can start their own movement. Worth a spin if Kid Rock is getting a little too commercial for you.

-Mike SOS



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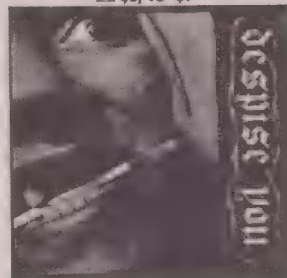
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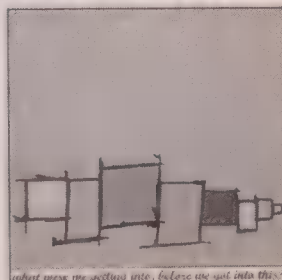
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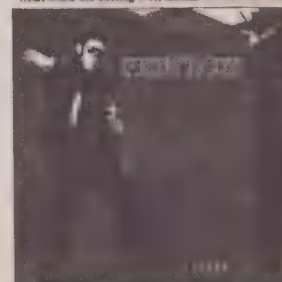
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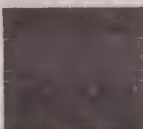
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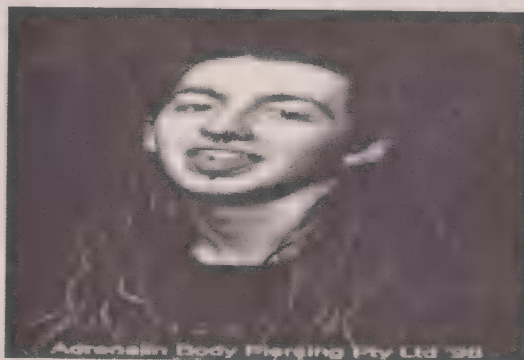
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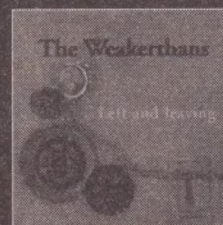


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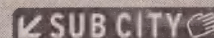


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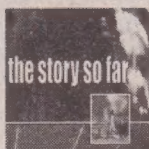
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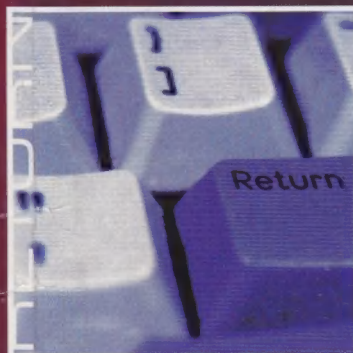
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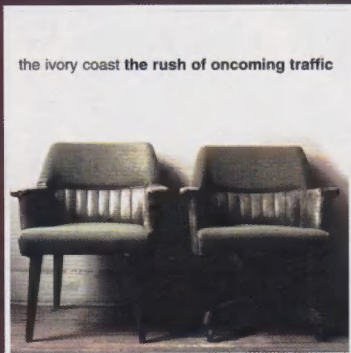
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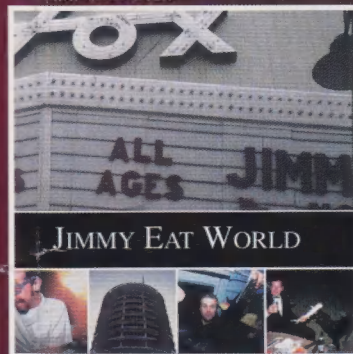
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